

The University of New England

Faculty of Arts, Humanities and Social Sciences

School of English, Communication and Theatre



Honours Handbook

Honours Coordinator: Dr Louise Noble

2007

© University of New England 2007

CRICOS Provider No: 00003G

UNE
THE UNIVERSITY
OF NEW ENGLAND

COMMONWEALTH OF AUSTRALIA

Copyright Regulations 1969

WARNING

This material has been copied and communicated to you by or on behalf of the University of New England pursuant to Part VB of the *Copyright Act* 1968 (**the Act**).

The material in this communication may be subject to copyright under the Act. Any further copying or communication of this material by you may be the subject of copyright protection under the Act.

Do not remove this notice.

Table of contents

Welcome.....	6
Part A: Course Information.....	7
Courses Available	7
Eligibility	7
Course Structure and Requirements.....	8
401H Coursework	8
English Literature:	8
Communication Studies:	8
Theatre Studies:	9
402H Dissertation	9
Learning Outcomes: UNE Graduate Attributes.....	10
Assessment	12
Residential Requirements (External Students)	12
Written Work: Coursework Components	13
Submission	13
Extensions of Time.....	13
Plagiarism.....	13
School Assistance.....	13
Scholarships.....	14
Contact Details:	14
Honours Coordinator	14
Administrative Assistants	14
Part B: Dissertation Writing and Production	15
Part 1: General Information.....	15
Introduction.....	15
What Is An Honours Dissertation?.....	15
Objectives Of A Dissertation.....	15
How The Dissertation Fits Into The BA (Honours).....	15
Timeline.....	16
What Is Expected Of You In Writing The Dissertation?	16
Academic Support For Writing Your Dissertation.....	17
Working With A Supervisor	17
The Role Of Your Supervisor.....	17
What Can You Expect From Your Supervisor?.....	18
The Kind Of Advice Your Supervisor Can Provide.....	18
What Does Your Supervisor Expect From You?	19
Some Useful Tips About Working With A Supervisor.....	20
Getting Started	21
Choosing A Topic Area, Focusing A Question.....	21
Further Progress And The ‘Dissertation Proposal’	22

The ‘Dissertation Proposal’: An Explanatory Note.....	23
Planning Your Dissertation: Time Management.....	23
Drafting And Completing Your Dissertation.....	24
Getting Into Drafting	25
Submitting Drafts Of Your Work.....	25
Acknowledging And Referencing Material Consulted	25
Further Help With Academic Writing Skills	26
Part 2: Writing And Formatting The Dissertation.....	27
Order Of Sections	27
Initial Pages	28
Introduction	29
Middle (No more than 3 chapters).....	29
End.....	29
Additional Pages (Not included in word length).....	30
Writing Techniques.....	31
Editing And Reviewing Your Work.....	33
Dissertation Writing Checklist	33
Format Of The Final Copy Of The Dissertation.....	33
Submission Of Copies Of Dissertation.....	34
Paper Quality And Typographical Detail.....	34
Arrangement Of Typescript	35
Marking And Return Of The Dissertation	36
Part C: Policies and Reference Material	37
Policy Matters.....	37
Plagiarism Policy	37
Residential Schools.....	38
Policy On Extensions Of Time	38
Marking Criteria For The Dissertation	39
Overall Assessment: How Dissertation and Coursework Modules add up to a Class of Honours	39
Performance levels represented by Classes of Honours.....	40
Appeals Procedure For Assignment Grades	41
Policy on Re-Examination of Dissertation	42
Policy on Re-Submission.....	42
Policy on University Medal	43
Materials.....	43
Library Services for External Students 2007	43
Making requests.....	43
Online resources	44
Borrowing from other university libraries.....	44
More information.....	44
Library Services for Local Students 2007	45
University Library	45
Borrowing and copying	45

Online resources	45
Part D: Coursework Information.....	47
ENGL 401H	47
Unit objectives	47
COMM 401H	47
Unit objectives	47
THEA 401H	48
Unit objectives	48
Core Module:.....	49
Core Module Part 1: Common Topics	49
Assignment 1	50
Marking criteria.....	51
Honours in English.....	52
Core Module Part 2: (A) Methods and Issues of Scholarship	52
Assessment	52
(B) Advanced Topics In English Literature.....	58
Assessment.....	58
Residential School: 26-29 March 2007	59
✦ Poetry and Poetics: The Elegy.....	60
✦ Literature and Politics.....	62
✦ Life Writing	65
✦ Return To History	67
Honours in Communication Studies.....	71
Unit Description.....	71
Core Module Part 2: (A) Methods and Issues of Scholarship	71
General Reading	72
Assessment in the Honours Core Module.....	74
(B) Advanced Topics in Communication Studies	74
‘Topics in Media and Cultural Studies’	75
‘Cinematic Narrative’	77
Assessment.....	81
Assignment Topics: ‘Media and Cultural Studies’	82
Assignment Topics: ‘Cinematic Narrative’	84
Honours in Theatre Studies	86
Core Module Part 2: (A) Methods and Issues of Scholarship	86
(B) Advanced Topics in Theatre Studies	86
Declaration of Originality	88

Welcome

Welcome to the Honours courses in the School of English, Communication and Theatre. For some of you this might be your first experience of undertaking research in your chosen field at an advanced level. For others this might be a return to higher degree study to pursue a different area of interest. Whether you are pursuing an Honours degree as a pathway to higher degree studies such as MA Honours or PhD, as an extra qualification to build your career, or simply because you are pursuing a special interest, what brings you together with other Honours students in our School is your desire to undertake advanced studies in your chosen field. You will benefit from being part of a small but select group of students who join the programme each year; a major advantage of this is the ample opportunity provided for personal contact with Faculty and other Honours students both for internal students and for external students during the Honours Residential Schools. This is your opportunity to make the most of what the School and the University has to offer and we hope you enjoy your time with us.

This handbook aims to provide you with as much information as possible relating to our Honours courses. It contains general information relating to University policies and resources as well as specific information relating to the design and requirements of the courses in the different disciplines within the School.

Part A: Course Information

Courses Available

The School of English, Communication and Theatre offers Honours courses in the following areas:

- English Literature
- Communication Studies
- Theatre Studies (Drama)

Eligibility

The basic Faculty requirement for entry to BA Honours was changed in 2005. Candidates for Honours in English, Communication and Theatre must have:

- a. satisfied all requirements for admission to the degree of Bachelor of Arts or all requirements of the Bachelor of Arts in the Bachelor of Arts/Bachelor of Laws degrees in the University of New England (or are shortly about to do so, in which case enrolment in honours is subject to the satisfactory completion of the remaining units); and
- b. passed units to the value of at least 60 credit points in the subject in which the candidate wishes to proceed, except that with the approval of the Faculty, on the recommendation of the relevant head of school, up to 18 credit points in another subject may be substituted as prescribed in the Additional Discipline Requirements which follow these rules; and
- c. attained at least Distinction standard in 18 credit points at 300 level or above in the subject in which the candidate wishes to proceed; and
- d. in the case of study in more than one subject, passed units to the value of at least 60 credit points in one of the subjects and at least 48 credit points in the other subject(s). The exception in Rule 14.1.2.(b) shall apply to the subjects under this rule; and
- e. fulfilled any additional requirements prescribed and published by the school or disciplines concerned and approved by the Faculty.

If you do not meet these requirements exactly but have achieved good results in your chosen area you should discuss your situation with the Head of School, who may be able to modify the requirements or suggest an Honours Preliminary Program.

Course Structure and Requirements

Honours is a 48 credit point course, comprising two semesters for full-time internal and external students or four semesters for part-time internal and external students. Students enroll in a Bachelor of Arts with Honours (HBA) with the area specified: for example HBA (ENGL), HBA (COMM), HBA (THEA). In all disciplines HBA involves:

- a mixture of coursework, comprised of several integrated components and valued at 24 credit points. The coursework component is coded as 401H (for example ENGL 401H, COMM 401H etc.)
- and an Honours dissertation, valued at 24 credit points, in which the student writes a dissertation of 14,000 – 16,000 words on a topic of his or her own choice under the supervision of a staff member. The dissertation component is coded as 402H (for example THEA 402H etc.)

The period of Honours enrolment is one year full-time or two years part-time. Full-time students complete both the 401H and 402H components in one year. Part-time students complete the program over a two-year period, with the coursework component (401H) normally undertaken in the first year of candidature and the dissertation (402H) in the second year.

401H Coursework

For more detailed information about the Coursework requirements see Part D of this Handbook.

English Literature:

ENGL 401H consists of two parts. These are the Core Module which comprises a Common Topics component (in common with COMM 401H and THEA 401H) and a Methods and Issues of Scholarship discipline specific component; and the Advanced Topics in English Literature Module. For part-time students these requirements are completed by the end of the first year. For full-time students these requirements need to be completed by July. Detailed information relating to the format, set texts and assignments for these modules is available in the Honours Coursework in English Literature in Part D of this booklet.

Communication Studies:

COMM 401H consists of two parts. These are the Core Module which comprises a Common Topics component (in common with ENGL 401H and THEA 401H) and a Methods and Issues of Scholarship discipline specific component; and the Advanced Topics in Communication Studies, which comprises a Topics in Media and Cultural Studies component and a Cinematic Narrative component. For part-time students these requirements are completed by the end of the first year. For full-time students these requirements need to be completed by July. Detailed information relating to the format,

set texts and assignments for these modules is available in the Honours Coursework in Communication Studies in Part D of this booklet.

Theatre Studies:

THEA 401H consists of two parts. These are the Core Module which comprises a Common Topics component (in common with COMM 401H and ENGL 401H) and a Methods and Issues of Scholarship discipline specific component; and the Advanced Topics in Theatre Studies Module. For part-time students these requirements are completed by the end of the first year. For full-time students these requirements need to be completed by July. Detailed information relating to the format, set texts and assignments for these modules is available in the Honours Coursework in Theatre Studies in Part D of this booklet.

402H Dissertation

The dissertation length for each discipline is 14,000 – 16,000 words. A detailed dissertation proposal must be submitted early in the program. For full-time students this should happen by the end of April and for part-time students by the end of October in the first year. Students are responsible for the research and production of the dissertation. The role of the supervisor is to give advice on the methodological approach, research, planning, content, presentation and production. For advice on the dissertation process and for specification and submission requirements see Section B of this Handbook.

Learning Outcomes: UNE Graduate Attributes

The Honours Coursework and Dissertation objectives support the more general development of graduate attributes that UNE has identified as important for all its courses. These attributes are the knowledge of the discipline in which you are specialising, and the generic skills listed below. These attributes are relevant to further study in the discipline or other disciplines and to diverse academic, vocational and cultural areas of practice.

Communication Skills

Through guidance and feedback on written papers and oral presentations, students are taught to communicate effectively in a style and register appropriate to the academic discipline of Communication Studies. Appropriate formal style and clarity of argument, expression and referencing are important criteria in the examination of written assessment tasks. In producing assignments, students practise written communication skills; through seminar participation or presentations they practise oral communication skills.

Global Perspective

Questions of 'globalisation' and of intercultural relations within national, regional and international contexts are central to the disciplinary concerns of Communication Studies. Understanding of the issues and debates pertaining to the culturally variable dimensions of communication practices will be relevant to research and assessment tasks and hence come under consideration when papers are assessed. Students need to negotiate issues and arguments pertaining to intercultural relations during the research and writing stages of course work.

Information Literacy

Lecturers or other appropriate University staff instruct students in the use of data-bases for bibliographical and other information and in advanced internet searching, to support both the coursework and the dissertation in Honours. Competence in the use of such information tools will be displayed in the quality of research within written papers and hence come under consideration when these tasks are assessed. Students practise the techniques in which they are instructed by their lecturers or other University staff members, in the completion of the relevant task.

Lifelong Learning

The integrated nature of this unit means that students are required to apply research, writing and presentation techniques taught directly in one component of the Honours Coursework unit to others: this equips graduates for writing and presenting researched papers to a professional standard in contexts beyond a narrow field of expertise,

whether in their chosen line of work or for personal fulfilment. The ability to transfer research, writing and presentation techniques appropriately to varying assessment tasks will be reflected in the quality of the tasks, and hence be assessed by markers.

Problem Solving

The methodological components of the modules within this coursework unit teach students strategies for solving intricate problems; the other integrated components of the unit (including the case studies requiring independent treatment of methods and issues by the students) provide a broad forum in which they can apply problem solving methods. Problem solving is directly assessed in the set tasks for the methodology components, and indirectly in assessment tasks for other components where these methodological strategies should be applied. It is practised in the set work on methodological approaches. The ability to transfer problem-solving skills is practised in other learning activities when there is the need to apply methodological techniques to a range of examples and materials.

Social Responsibility

Lecturers advise students in their research and writing on the levels of professionalism required in the execution of tasks for coursework components, which may include training in the use of inclusive language, ethical research techniques, and negotiating cultural sensitivities in the pursuit of their research goals. The professional use of language and research techniques, and sensitivity towards cultures or other groups, are encouraged in the process and products of study in the unit: signs of unprofessional practice in this regard may come before the scrutiny of markers. The procedures of social responsibility will be practised by the student during the research and/or writing stages of tasks set for this coursework unit.

Team work

Students will engage in group tasks in the seminar context under the guidance of a lecturer who will guide them in the processes of teamwork, and assist in developing leadership skills. Students will be required to operate within a seminar structure in which the group has to debate and discuss issues, ultimately coming to a solution for a question or problem set by their lecturer; students will have the opportunity to 'guide' the team when making seminar presentations.

Assessment

In all of the English, Communication and Theatre courses your final grade will be calculated on the basis of 50% for 401H (25% for each of the coursework components) and 50% for the dissertation (402H). To gain First Class Honours you will need to do well in all sections of the course. Your final result will be calculated as a percentage and then converted to an Honours Grade in accordance with the UNE system:

Total Mark (%)	Grade
0-49	Fail
50-64	3 rd Class Honours
65-74	2 nd Class Honours, Division 2
75-84	2 nd Class Honours, Division 1
85-100	1 st Class Honours

To progress to further postgraduate study, you would normally require a pass of 2nd Class Honours, Division 1 or 1st Class Honours. First Class Honours is desirable if you wish to be competitive for postgraduate scholarships. For more information on assessment and classes of Honours see Part C of this Handbook.

Residential Requirements (External Students)

The compulsory residential school for the 401H coursework components normally cover the residential requirements of the first year of candidature. External student seminar presentations will be scheduled during this period of residence. This period also enables you to become acquainted with other external and internal honours students as well as to begin preliminary discussions relating to your dissertation with your supervisor. Following on from this any other face-to-face contact that may be required with your supervisor can be a matter of negotiation. The residential school is normally held in the last week of teaching in the first term of the first semester. The honours residential dates for 2007 are: 26 – 29 March 2007.

Written Work: Coursework Components

Submission

You should adhere to submission dates set by the School. For part-time students this is normally 31 May and 31 October for submission of coursework assignments. For full-time students this is normally 31 May and 31 July for submission of coursework assignments. For all students 31 October is the submission date for the dissertation. This of course will vary if a student alters their progress by a suspension or extension of time. For internal and external students the Honours program is intense so it is important to schedule your workload and submit assignments on time. Because essays are double marked essays should be submitted in duplicate. As well you should ensure that you keep a copy in case essays go astray in the mail.

Extensions of Time

An extension of time will only normally be granted under special circumstances such as illness, accident, or on compassionate grounds.

Plagiarism

The University has strict rules on plagiarism. Your essay must be entirely your own work. Words or ideas not your own but drawn from other sources such as books, articles, printed notes, online websites must be scrupulously and correctly acknowledged. Failure to do so will be considered cheating and penalized accordingly, normally by the allocation of zero marks. See Part C for more detail.

School Assistance

The School provides tuition in ENGL 401H, COMM 401H and THEA 401H, advice on dissertation development, planning and writing, and supervision of the dissertation as it develops. There is also a School Grant of \$150 for each student. This sum is available for expenses such as conference attendance, photocopying of dissertations, and book purchases. A claim form, accompanied by relevant receipts, must be submitted for reimbursement of these funds. Internal students (and external students when on campus) also have access to School computers and equipment. The School may be able to offer some of the following services to internal students, and external students when on campus:

- Limited mailing facilities
- Limited telephone or fax access
- Limited photocopying
- Limited computer access including web access

Scholarships

A number of competitive scholarships are available to Honours students. Information about these scholarships is available at: <http://www.une.edu.au/research-services/schol.html>.

For further details about any other sources of financial support available for students can be obtained from the UNE Scholarships Office.

Contact Details:

Honours Coordinator

Dr Louise Noble

Phone: 02 6773 2918

Email: lnoble2@une.edu.au

Fax: 02 6773 2623

Administrative Assistants

If the coordinator is unavailable, please contact the School's Administrative Assistants.

Ms Helena Davies

Phone: (02) 6773-2534

Email: hdavies@une.edu.au

Ms Nicola Speden

Phone: (02) 6773-2620

Email: nspeden2@une.edu.au

NOTE: When leaving a note, email message, or phone message for the coordinator or others, please make sure to tell us your name, phone number, and the nature of your query.

Part B: Dissertation Writing and Production

Part 1: General Information

Introduction

What Is An Honours Dissertation?

Students who undertake a Bachelor of Arts degree with Honours from the University of New England are required to submit a dissertation. The dissertation is more than a long essay. It is an extended piece of original work (14,000 – 16,000 words), organised into several main parts or chapters that develop an in-depth study of a particular subject. It requires substantial research and careful drafting and revision and is produced over at least a semester.

Objectives Of A Dissertation

- The dissertation's purpose is to display the academic skills and application of specific knowledge and methodologies that a student has acquired in the course of previous study for the degree.
- Generally, the dissertation builds on previous research by other scholars and is aimed at testing or expanding that research.
- A dissertation can confirm or qualify the existing research, by testing it against new examples chosen from the appropriate field of study.
- A dissertation may also test the relevance, to cases under investigation, of research that has been performed on cases in a different field of study.

How The Dissertation Fits Into The BA (Honours)

For internal students, the dissertation is produced in the second semester of the Honours year, following the coursework modules completed in the first semester. For external students it is produced in the second year of the two year Honours programme, following the coursework modules completed in the first year.

Students may write a dissertation on a particular subject of interest providing that it coincides with supervisory expertise within the School. Students should have a

dissertation topic firmly in mind when applying as supervisors are assigned according to the description of the topic on the Application for Honours form.

Timeline

Internal Students:

- Dissertation Proposal Form to be submitted by **31 March**.
- Completed dissertation by **31 October**.

External Students:

- Dissertation Proposal Form to be submitted by **31 October** in the **first** year.
- Completed dissertation to be submitted at the end of the **second** year by **31 October**.

What Is Expected Of You In Writing The Dissertation?

Whichever topic you choose to work on, your task is to focus a specific subject, or central question within it, which you will explore in your dissertation.

Students are responsible for selecting examples for investigation; for undertaking relevant reading and research, based on their own knowledge of available materials; and for applying appropriate methods of analysis in studying their subject.

- You are expected to demonstrate skills and knowledge you have gained in the coursework component of the Honours program and in the course of your research for the dissertation.
- In addressing a specific research topic, you are expected to work independently, using the forms of assistance described below in the section ‘Academic Support for Writing Your Dissertation’, and to present your own findings.
- You are expected to contact your supervisor as soon as you are told who he or she is and always consider drafting sections for your supervisor’s comment. It is important to develop a working relationship with your supervisor. **Do not leave contact with your supervisor until just before the dissertation is due.**
- Your dissertation should show that you are capable of collecting and analysing a situation or set of texts in the prescribed time-span.
- Your dissertation should include a ‘literature review’ that demonstrates your familiarity with theoretical and empirical research related to your topic.
- Your dissertation should be interesting, coherent and well-organised in its presentation. Writing skills are essential to a well-produced dissertation.

Academic Support For Writing Your Dissertation

The dissertation requires students to work independently on a subject that they take responsibility for focusing, researching and writing up. While the responsibility for choosing your topic and developing your dissertation is yours, there is substantial academic support available to you in preparing your dissertation. *You are encouraged to take advantage of this support.*

There are three main components of this support structure for producing your dissertation:

1. Your UNE Supervisor

We discuss the supervision arrangements and process in detail in the following section, 'Working with a Supervisor'. Please read the information about working with a supervisor carefully.

2. General guidance on planning and writing the dissertation

As well as your supervisor there is general guidance for the process of writing your dissertation. This booklet is intended to be a comprehensive guide to the process of planning and writing your dissertation and we hope that you will be able to read it carefully and find it useful to consult often. It also contains the essential administrative information and requirements relating to the completion of the dissertation.

In addition to this print guide, there will also be a Dissertation Information session during the first residential school of each year.

Working With A Supervisor

An individual supervisor from the School, who has expertise relevant to your topic, will be appointed to assist you as you prepare and write your dissertation. This is the traditional arrangement for Honours dissertations. From then, you can begin individual communication with your supervisor about your progress on refining and researching your topic, and drafting your dissertation and discuss any questions or problems about the dissertation that may arise as you work on it.

The Role Of Your Supervisor

In undertaking a BA Honours dissertation, you will find that the mode of teaching and learning differs from your previous coursework experience.

A dissertation requires you to demonstrate that you can successfully undertake a major piece of work in a partly-directed but basically self-motivated manner.

The supervisor is not there to tell you what to do, or to present you with fresh knowledge, but to overlook ('supervise') or review what you have researched.

Please note the following key points.

The completed dissertation should be your own independent work.

- The completed dissertation should be your own independent work.
- The role of a supervisor will depend on the topic you are undertaking, but it is essentially to provide constructive criticism and advice about your work.
- You will need to negotiate the input your supervisor can provide in facilitating your research.
- Your supervisor will wish to see that you are effectively managing your time, so that the project can be completed in the designated period.
- Consequently, your supervisor will wish to see drafts of your work, and offer advice, *well* before the dissertation is submitted for final examination.
- The supervisor's task does not include correcting your grammar, or proof-reading your work.
- The supervisor is not expected to provide you with an estimate of your final result for your dissertation or your Class of Honours for the entire BA Honours degree (the dissertation is just one part of the degree).

What Can You Expect From Your Supervisor?

From your dissertation supervisor you can expect:

- A thorough knowledge of the topic area;
- Supportive and open exchange of ideas;
- Reasonable availability and contact frequency (you should keep in touch at least once every month): remember that your supervisor must assist many other students undertaking a similar topic;
- Constructive and friendly criticism; and
- Timely notification of any alterations to supervisory arrangements.

The Kind Of Advice Your Supervisor Can Provide

While there are limits on the kinds of advice that your supervisor is able to provide, as noted under 'The Role of Your Supervisor' above, he or she can definitely assist with suggestions about your progress.

It is very important that you submit your Thesis Proposal Form on time as this is the basis on which your supervisor can give you early feedback as to whether you have defined your research area and question clearly enough, whether the focus and scope needs to be made more manageable, and generally whether you are on the right track.

When it comes to the more detailed drafting stage, you can reasonably expect that your supervisor will provide comments as to the quality of work submitted in the draft versions of the dissertation (up to two thirds of your dissertation), providing you submit them in time for your supervisor to read them and give you the feedback – that is, by no later than **6 weeks prior to submission date**.

Features of the dissertation that your supervisor might advise on, concerning the quality of your work, could include the following:

- A clear indication that you have defined appropriately the area of research and main subject or question;
- Evidence that your literature review shows that you have read and understood an adequate amount of supporting material;
- Evidence that you have assembled sufficient information and relevant examples to illustrate and sustain your analysis and argument;
- Evidence that you have analysed the information or examples in sufficient depth (that is, that you have gone beyond mere description of the samples);
- Evidence that your conclusions are soundly based on logical argument;
- The need for a high standard of expression; and
- Adherence to scholarly conventions, with regard to acknowledgment of sources and to consistent bibliographic style.

What Does Your Supervisor Expect From You?

Your supervisor can expect from you:

- Familiarity with the literature, main concepts, analytical methods and theories associated with your topic;
- Competency in academic work (use of search systems, library facilities and resources);
- Some experience in gathering and analysing information;
- Proficiency in the language and methodologies through which the subject is developed;
- Initiative;
- Willingness to acquire new research skills and techniques;
- Motivation and self-confidence for independent work on the design of the dissertation;
- Efficient management of time, so that agreed deadlines are met – you should regard deadlines as binding contracts, and inform your supervisor if any circumstances arise that would prevent you from meeting an agreed-on deadline; and
- Sufficient quantity and standard of work to guarantee its suitability for submission for examination.*

***Make sure you pay attention to the required length of the dissertation:** 10% word-length under or over the suggested length is acceptable. Observance of the set word-length is one of the marking criteria.

Some Useful Tips About Working With A Supervisor

- Think of your supervisor as a facilitator, rather than an authority who can provide constant information: remember that **your** ideas are being sought in the research process.
- Prepare a list of questions you want to ask your supervisor, so that you can deal effectively with several matters during each contact session, rather than maintaining non-stop interaction.
- Keep a written note of each contact with your supervisor, so that you have a record of every agreement reached: this will enable you to keep to a plan and show that you are motivated.
- Your supervisor can give you advice about the process of drafting your dissertation chapters. When asking for comments on drafts you submit, leave a little time after writing your drafts, so that you have time to reflect on the questions you want to ask your tutor or supervisor.
- Feel free to discuss the comments that your supervisor makes: they are intended to be constructive judgments, not negative appraisals.
- Record your own responses to your supervisor's comments, so that you can refer to them when redrafting your work.
- Keep the contact open! Don't be shy, or frightened to approach your supervisor to discuss difficulties. If you believe you are behind with your work, it is essential to maintain regular contact, so that your supervisor is aware of any difficulties you are experiencing: staying in touch helps you get help when it is needed.
- Do not expect your supervisor to guide you closely at every point of your research; the supervisor's role does not include the provision of assistance with every aspect of the research, nor does it include editing your grammar and expression. You may need to consult an English language advisor or other students for assistance with grammatical and stylistic problems that you are aware of in advance.
- Regard your relationship with your supervisor as a business arrangement that does not necessarily include informal or personal contacts.
- Remember that your supervisor is only human! Research students sometimes experience difficulties with their supervisors at some stage in the project — difficulties arising from differences in expectations or from personality differences. The student-supervisor role may sometimes change during the course of the research, but you should always consider your supervisor as an adviser.
- If you experience alarming difficulties (if you believe your supervisor provides unsuitable advice, or if you experience a clash of personality), consult the Honour's Coordinator, and request a change of supervisors.
- Remember that any assistance beyond the provision of advice is a matter of negotiation between you and your supervisor. The supervisor will expect you to take the initiative in seeking help: **the fundamental responsibility for the work in a dissertation is yours.**

Getting Started

Choosing A Topic Area, Focusing A Question

Your choice of dissertation topic will depend on your interests and enthusiasm.

You need to consider that you will be engaged in predominantly independent research for most of a semester, so you should select a topic that interests you enough to sustain concentrated research.

You should also bear in mind the limitations of what you are undertaking, with respect to the length of time you can spend collecting information. The teaching staff of the University of New England do not expect you to spend a great deal of time collecting data that is hard to come by, or that requires lengthy clearance from business or government instrumentalities.

When choosing a dissertation topic it may help to ask yourself the following 'background' questions:

- How much do I already know and understand about the Topic Area?
- How can I focus a specific research question or case study within this Topic Area, with specific examples?
- What information do I already possess that I can draw on?
- What research relating to the topic can I draw on?
- Are the (library or other) resources readily available?
- What other practical problems am I likely to meet?
- How much time and effort can I commit myself to in order to bring this project to a satisfactory conclusion?

Before undertaking extensive new reading and research, at the early stage of deciding what to write about it is especially helpful to consider two focus questions, which we can take in turn:

- What is the **aim** of my study?
- What will be my **main example (or examples)** for analysis?

Aim

For your own benefit, write out this aim as clearly as you can, first in a sentence, then in a little more detail. This will help you to focus your investigation of cases that might qualify or extend the theoretical issue with which you are dealing under the general topic heading. Your aim may alter later on, but it will be helpful to reflect on your main aim in the research as you develop your project.

Example(s)

Again for your own benefit, write down the main example or examples that you will use to pursue your study. This will help you to focus the concerns of your chosen topic and

develop your line of inquiry. Write down the criteria you use to select your examples and information for the dissertation. Ask yourself: will the main examples repay detailed analysis?

Again, your examples may change as you undertake further research, reading and reflection on your specific area of study, but it is important to begin early the process of working on particular examples in order to explore your question, apply your knowledge and test out ideas.

In summary, the first steps are:

- Choosing a topic and focusing a main question or case study within in;
- Defining your objective or aim; and
- Selecting and beginning to investigate your main example(s).

Further Progress And The 'Dissertation Proposal'

To assist your independent work leading to the 'Dissertation Proposal', we can outline some of the next steps:

- Find out as much as you can about your topic or main examples in the light of your particular 'angle' on a subject for the dissertation.
- Begin to consider what methodology you will adopt for presenting and analysing information in the dissertation.
- Carry out an initial literature search. Check out some key references that are likely to be useful, both for information about your examples and for establishing the methodology for presenting and analysing them. Start your search for information with a search for relevant books, then journal articles, and finally electronic media. These reference materials may suggest several things:
 - The state of current research on your topic (main authors in the field, and what they have contributed to earlier knowledge of the field);
 - The ways these researchers have come to their conclusions;
 - Any problems that have been encountered by the researchers whose work you study.
 - Make a list of tasks you envisage as necessary to complete each stage of your undertaking.
 - Make a note of any questions you anticipate asking your supervisor about.

Having carried out these tasks you will be able to complete the 'Dissertation Proposal'.

The 'Dissertation Proposal': An Explanatory Note

A workshop on the dissertation and the proposal will be conducted at the residential school. The Dissertation Proposal must be submitted to the Honours Coordinator and your Supervisor. For internal students the submission date is 31 March and for external students the 31 October. It will not be formally assessed; rather its function is to ensure you make a decision to plan your work so the dissertation process becomes more manageable, and to provide a basis for discussion with your assigned supervisor who will assist you in modifying the proposal if required.

You will be provided with a dissertation proposal form which will require you to indicate the following:

1. A one sentence description of your topic
2. A statement of your aim and rationale
3. An identification of three or more major points relevant to your central thesis around which your chapters will focus
4. Research sources
5. Preliminary literature survey
6. Methodology
7. Timeframe

Planning Your Dissertation: Time Management

While the intellectual processes of research and working out your ideas are obviously essential, so too is the practical management of time in the dissertation project.

You should be realistic in making up a timetable of tasks to be completed.

Once you have decided upon your Topic Area and in the early stages of organising your dissertation, you should plan the following:

- The tasks you will need to undertake (research, collection of data);
- The order in which you will carry out the tasks;
- The length of time you anticipate spending on each activity; and
- The stages at which you plan to have major tasks completed.

An important thing to remember is that it helps to write out what your tasks will be. Writing makes thoughts clear. As you proceed, you will alter ways of presenting ideas, but it is useful at the outset to write out all the tasks you foresee as necessary to completion of the project.

Your work pattern may be quite different from those of other people, but you should develop your own project in line with your own practice, rather than attempting to fit in with other students' habits. Your own system must suit your own circumstances.

You should allow for unexpected occurrences that might disrupt your progress. Some unwelcome contingencies might include postal delays, interruption of electronic services, or days when you find the library closed.

Allow for such events, and take advantage of any disruptions, for example, by re-reading your work done to date, by writing up footnotes or references (including keeping a bibliography up to date), or by seeking alternative sources of information.

If you face other demands such as having to travel for work, you need to factor them in so that you can still complete your dissertation on time.

Be sure to allow yourself plenty of time for *writing*, including drafts and revisions of all chapters. Bear in mind that the task of adding references to your dissertation will take up some time, so make sure you factor in enough time to complete this task.

Efficient time-management helps you to meet deadlines and feel that you are in control of your work. A realistic timetable permits you to keep your material in order and to maintain a steady rate of productive research and writing.

Drafting And Completing Your Dissertation

Having completed your Dissertation Proposal, and working with advice from your supervisor, you can refine your central question, undertake any further necessary research, analyse your information, and write and revise drafts of your chapters.

There is more detail about the process of writing and the order of dissertation sections in Part 2 of this booklet. In broad outline, however, the more advanced tasks after you complete the Dissertation Proposal include:

- Analysing (or interpreting) your information and examples;
- Synthesising your ideas and sources to explore your central question;
- Drawing conclusions from your analysis;
- Drafting all chapters and required sections, organising material within them and the progression between them as coherently as possible;
- Revising the drafts and producing the final version for submission;
- Completing all references, including the bibliographical list of references;
- Writing the final draft for submission;
- Checking and editing the final draft, so that all formal elements (title page, contents page, synopsis/abstract, referencing, bibliographic information, binding of the dissertation and so on) are complete.

We now make a few suggestions about some of these tasks, especially working up draft material and the importance of proper referencing to keep track of the sources you use.

Getting Into Drafting

Do not think of your first drafts as the final product!

Your first priority should be to get your ideas written down. The polishing of expression can follow later. A first draft is a rough outline of the final product.

Get your information into a useable format! Write up your observations as soon as you complete an investigation of resources or an analysis of information.

Record all sources consulted.

Submitting Drafts Of Your Work

We strongly encourage you to submit drafts of your dissertation well before the due date of the completed thesis, so that you can receive helpful feedback in time for your final revision. Material submitted may not exceed two-thirds of your final dissertation.

This draft material can be submitted by internal mail, by mail, electronically as an attachment to an e-mail message, or, with the approval of your supervisor, by fax.

As some supervisors use Mac computers and others use PC, your supervisor will advise you of the preferred word-processing format for submitting draft material electronically.

Acknowledging And Referencing Material Consulted

While you are developing your distinct approach to your subject, your dissertation will build on and refer to a great deal of information you have obtained through your reading.

The use that you make of the information sources produced by other people may be in the form of direct quotations from the literature or paraphrases of the author's ideas.

It is important that you acknowledge the source of this information.

It is expected that you will quote briefly from, or paraphrase others' arguments, putting the material into briefer form, in your own words.

Long quotations from secondary sources should be avoided.

If you are unsure about how to go about paraphrasing material, please consult the UNE web site.

You must acknowledge every source consulted, whether the material is presented in your thesis as a direct quotation or whether it is presented as a paraphrase.

Please ensure that all references are listed in the Bibliography, together with any other source of your information, even if it is not directly quoted in the body of the paper.

Any standard form of referencing (for example, Footnoting or the Author-Date System) is acceptable as long as it is used consistently throughout the document.

Details of these referencing systems can be found in the *UNE Referencing Guide* and *Footnoting Fact Sheet*. Both the *UNE Referencing Guide* and the *Footnoting Fact Sheet*

can be found at the following website:

http://www.une.edu.au/aso/referencing_style_guide.htm.

Further Help With Academic Writing Skills

If you are looking for further information about techniques and skills of academic writing, there is a wide range of helpful material available online through UNE's Academic Skills Office.

For example, in addition to referencing already mentioned, there are fact sheets on aspects of writing and presentation such as grammar and writing style, paragraph construction, revising and editing, etc.

These and other information sheets are available on the Academic Skills Office web site.

How the Academic Skills Office (ASO) can help you

We are here to help you to succeed and excel in your studies. If you would like better results in your assignments, some suggestions on how to study more effectively, or any other study or academic-related help, come and see us. The ASO is staffed by four lecturers, all with extensive experience in tertiary teaching and study-skills advising. Our office is on the second floor of the IT building and our opening hours are from 10.00 am to 3.00 pm weekdays.

ASO website

<http://www.une.edu.au/aso/>

If you have Internet access, visit our website. This provides you with further information about the ASO as well as a range of resources, online workshops, and study skills information. Join in and post a message on our Discussion Area for academic skills-related issues (<http://www.une.edu.au/aso/advisor.htm>).

Part 2: Writing And Formatting The Dissertation

Order Of Sections

The dissertation you are undertaking is descriptive and analytic; that is, you are asked to describe and analyse processes, events or texts. Research into all the suggested topics will involve document (or textual) analysis and the presentation of findings in a logically ordered way. Aim to present your findings in a way that can be understood and is interesting to an intelligent person with a basic understanding of Professional Communication.

Dissertation Length

The dissertation must be 14,000 – 16,000 words. **Figures, illustrations, tables and appendices are NOT included in this word-length.**

Dissertation Format

The final format of the dissertation should follow the pattern below.

Initial pages

- Title (**You must include a short title.**)
- Table of contents
- List of tables, figures and other material
- Acknowledgments
- ‘Declaration of Originality and Permission to Copy’ form
- Abstract

Beginning

- **Introduction.** This is your first chapter. You should state your topic clearly, in your own words, and include a literature review in this chapter.

Middle

- **This section should normally have no more than three chapters.** (Within particular chapters, you may find it useful to organise your material under subheadings, but take care not to include too many of them, because this can fragment your argument.)
- Extended analysis of the situation, texts or documents under investigation
- Evaluation

End

- **Brief conclusion** (and, where relevant, recommendations)

Additional pages

- Appendices
- Bibliography

Initial Pages

Title

This is a concise statement of what the dissertation is about.

Contents Page

This page contains the headings and sub-headings of the dissertation chapters/sections, of the bibliography, and of the appendices (if any), with the page numbers (in Arabic numerals) where they begin.

The title page, abstract and acknowledgments are **not** entered in the table of contents and therefore the first item to be listed is the title of the first chapter or a preface/introduction.

All headings should correspond exactly in wording, arrangement, punctuation and capitalisation with the headings as they appear in the body of the written dissertation.

Acknowledgements Page

It is customary that dissertations carry an acknowledgement of assistance, supervision or collaboration given by companies, other agencies and individuals.

Abstract (or Synopsis)

The purpose of the abstract (alternatively called a synopsis) is to give a succinct summary (100 words) of the work in terms of its aims, nature and major findings. Researchers and students who wish to consult the dissertation will invariably use the abstract to determine its relevance to their own specific area of interest. The abstract does not therefore act as an introduction to the body of the text. The abstract should be contained on one page.

Introduction

In this section you explain the background and importance of the study and state the purpose of your investigation and an overview of the content. It should include the aims and allow a moderate specialist to understand the nature of the project. Your introduction should contain:

- An outline of the background and significance of the study;
- A brief description of the matter (situation, subject, text or organisation) under investigation.

Middle (No more than 3 chapters)

- Building on the introduction and literature review, the middle chapters should explore the central question, illustrate key points with reference to examples, and apply concepts and methods relevant to your topic.
- **The middle chapters should contain extended documentary analysis and evaluation.** Much of your background information will come from the literature you have been supplied with throughout the course. You will be expected to use this, and other relevant literature, in your description/analysis of the situation or texts you are investigating. All references will need to be acknowledged appropriately.
- This important section should not just discuss research that has a bearing on your topic; it should also offer a critical commentary on the work to date.

End

Conclusions and Recommendations

In this brief but major section you should sum up your findings, and comment on their significance and relation to previous work on the same topic.

Here, you have the chance to answer any criticisms that might be raised by someone with a different viewpoint. This discussion can be broadly framed around these questions:

- How do the findings relate to previous research and theory?

- What are the implications of this research?
- What are its limitations?
- How might research on this topic be continued?

Additional Pages (Not included in word length)

Appendices

The purpose of an appendix is to keep the text of the dissertation from being cluttered and interrupted with supplementary, minor and illustrative materials. The text of pertinent documents, tables that present extensive data, very lengthy quotations, excerpts from transcripts of minutes, forms of document, copies of sample questionnaires and the like may be included in appendices if they are pertinent to the subject matter or the dissertation and cannot be incorporated into the body of the text.

Appendices should appear immediately after the body of the text. Each appendix should begin on a separate page. The appendix page should continue the regular pagination of the dissertation. Appendixes should be designed sequentially as Appendix A, Appendix B and so on, and they should appear in the order that they are referred to in the text. When possible and appropriate, the source of the material in the appendix should be given.

Bibliography (List of References)

You may use EITHER the Author-Date system, or the Footnoting system. Both systems are described, with examples of in-text use and use in bibliographies or reference-lists, in the *UNE Style Guide*.

Be careful not to mix the two styles, and do not ‘invent’ a system of your own. Adherence to the conventions of scholarly usage including referencing is an important factor in the success of any dissertation.

Filmography (List of films cited)

If appropriate to your dissertation, you should provide a list of films you discuss or mention in the body of your dissertation. (The first time you mention a film title in your text, you should follow it with the year in brackets, e.g., *The Princess Bride* [1987]). There are at present no fixed rules about how to record this information. It is recommended that the following format be used for films:

Film title (English title if appropriate). Director’s name, year of release, country of origin.

For television programs: *Program title*. Episode name or number is appropriate. Production company, year of first broadcast, country of origin.

Writing Techniques

You can expect to write several drafts before your dissertation has the appearance and tone you desire.

Write your ideas as soon as you can, so that you have them at hand when you prepare draft sections of your dissertation.

Remember that the dissertation is not just a series of short essays. A dissertation must be a work in which all the parts cohere, so in your later drafts you will need to think carefully about the order of sections, if each section is to logically follow another.

Order of Writing

The order in which you write the sections is unlikely to be sequential and the literature review can usually be written at an early stage. A common order that you can adapt to your dissertation is shown below:

- Make a final plan of the dissertation structure;
- Write the main text of your findings;
- Write the conclusions;
- Write the introduction and abstract;
- Compile the appendices and references;
- Write your acknowledgments.

Writing Style

The reader will be able to understand and read your dissertation with ease if you have a good style of writing.

Choose an **impersonal voice** register. This does not mean you should try to sound like someone else, but that you should be careful not to use familiar, slang or jargon expressions. As a rule, avoid personal pronouns (*I, we, you, me, my, us* and *our*) unless the words occur in quotations. Your dissertation is not a statement of opinion: it should be a critical interpretation of impersonally-presented evidence relating to a problem.

Abbreviations of words, such as 'isn't' (in place of 'is not'), should be avoided. If you use abbreviations for technical terms, write the term in full when you first use it.

It is not necessary to imitate your supervisor's style, nor that of any writer in your topic area. Read your writing aloud: if what you hear makes you feel uncomfortable, you may have to rewrite it.

Follow the usual rules of grammar, spelling and paragraph construction, and use the grammar and spell check on the word processor if necessary.

Sentences should not be too long (on average, they should be about twenty words in length), and you should avoid using long words where a short one is adequate.

Each paragraph should contain one main idea, and you should aim to make the transitions from one paragraph to the next logical and fluent. Avoid one-sentence paragraphs wherever possible as these make it harder to build a coherent argument or discussion.

Good structure improves the flow and can be outlined from an early stage in planning. Sections can be consistently numbered, indented, headed with a different font and so on, if you use your word-processor's functions efficiently.

In written reports, a common problem is lack of depth or a weak argument and faulty analysis. A critical approach or expository style is expected in academic work. Words like the following may help in your analysis:

- question,
- challenge,
- prove,
- refute,
- interpret,
- speculate,
- argue,
- analyse,
- evaluate,
- integrate,
- differentiate.

This will lead to better discussion, conclusions and recommendations. Make sure that information is recorded in the correct section and that you indicate the logical links between the sections.

Quotations

- Short quotations should be presented in quotation marks;
- Short quotations should be incorporated in your text so that the sentences in which they occur read grammatically;
- Quotations that are longer than about 30 words should be set in from the margin in single line-spaced blocks, without quotation marks;
- Quotations should never be put in italics.

Illustrations

You may include illustrations (in black-and-white or colour) where appropriate to your analysis. You can paste in, or scan in images into your text, in the body of the work, or you can gather the illustrations together in an Appendix. In either case, images should

be clearly labelled, and the source should be clearly indicated. If you include images in the body of your text, be sure that they are accompanied by your critical commentary. Images without commentary do not automatically advance your analysis or argument.

Editing And Reviewing Your Work

Word processing means that it is relatively easy to edit a document, but remember your time limits. Remember that the work processor is only a tool. You still need to think in sentences and paragraphs and write with correct grammar and syntax. The length of paragraph is not determined by the page break made automatically by your computer!

Good presentation is bound to have an initial impact on the examiners.

It is unlikely that you will ever be entirely satisfied with your dissertation, but remember that you are working within a tight time frame.

The main points to review in your script are listed here.

Dissertation Writing Checklist

- Logical order/argument;
- Aims are directly addressed;
- Clear, interesting style and presentation;
- Findings are justified by evidence;
- No unreasonable generalisations;
- Data appropriately presented (in illustrations, tables, charts or diagrams);
- No material missing or irrelevant;
- Information in appropriate section;
- Accurate references to figures, appendixes and reference section;
- References in consistent footnote **or** Author–Date Style;
- Consistency in format of headings.

You may get helpful advice if you ask your tutor or a critical friend to read your work as you approach the final draft.

Format Of The Final Copy Of The Dissertation

The minimum acceptable standards for the format of the dissertation are given below.

Any deviation from these recommendations must be discussed with your supervisor.

Note that we also prefer you to follow the format relating to word-processing and margin-sizes in electronically transmitted drafts of your dissertation.

Submission Of Copies Of Dissertation

Students are required to submit **three (3)** copies of their dissertation in temporary bindings.

Paper Quality And Typographical Detail

Paper size

- The copy must be submitted on International A4 size (297 x 210mm) 80-90 gsm paper.

Word-processing

- The text must be word-processed.
- Text should be double-spaced.
- The text must be clearly legible and of good quality.
- Font size must be no smaller than 12-point.
- Elaborate fonts should not be employed.
- The output should be of presentation quality similar to the quality of production of a laser printer or ink-jet printer.
- Draft quality or dot-matrix printing is not acceptable.
- Pages must be printed on one side only.

Margins

- Margins must be as follows:
 - Left and Right margins 40mm
 - Top margin 25mm
 - Bottom margin 25mm

Page Numbering

- Pages must be numbered consecutively throughout, including appendices, **but excluding:** title page, other preliminaries and illustrative material that are not embodied in the text.
- Page numbers must be located centrally at the bottom of the page approximately 10mm above the edge.

Arrangement Of Typescript

Title Page

The work must contain a title page giving the following information in the order stated:

(At the top of the page)	Title of Dissertation
Name of author	
Name of qualification sought	Bachelor of Arts (Honours)
Year of submission	
(At the foot of the page)	University of New England

Other Preliminary pages

Other preliminaries, when applicable, must follow the title page in the order stated:

- Table of contents
- List of tables and illustrative material
- Acknowledgements
- 'Declaration of Originality and Permission to Copy' form*
- Abstract

* This form is at the back of this booklet. Lack of a properly completed 'Permission to Copy' section on this form will be taken to indicate that permission to copy has been granted.

Main Text

The main text should open with an introduction followed by other chapters and sections using a consistent system of headings and sub-headings.

References

These must be recorded in the Footnoting System or the Author-Date System see the *UNE Referencing Guide* and the *Footnoting Fact Sheet*:
http://www.une.edu.au/aso/referencing_style_guide.htm.

End Matter

Any such material must be arranged in the following order:

- Appendices
- Bibliography (or List of References or Works Cited)
- Filmography

Bibliography/List of References/Works Cited

A bibliography is a list of published works, although both published and unpublished works are commonly listed in a bibliography, which appears at the end of a dissertation, essay, report or other document that draws on the research of others. The title ***Bibliography*** is used at the head of a list of the sources that have been referred to in the text or footnotes of a dissertation or other scholarly work.

The titles ***List of References*** or ***Works Cited*** are sometimes substituted at the head of such a list.

You should include in your bibliography every book, article, thesis, document or manuscript that you have consulted.

The references should be listed in alphabetical order of the authors' surnames. It is not necessary to divide the list into books, journals and other documents. One continuous list is required.

For more on bibliographies and lists of references, consult the *UNE Referencing Guide* and the *Footnoting Fact Sheet*: http://www.une.edu.au/aso/referencing_style_guide.htm.

Filmography

A filmography is a list of motion pictures, although it may also include television programs and other audio-visual texts such as music videos and non-commercial films. The title ***Filmography*** is used at the head of a list of all such items that have been referred to in the text or footnotes of a dissertation or other scholarly work.

The references should be listed in alphabetic order of the film's title. It is helpful to list motion pictures separately from television programs.

Marking And Return Of The Dissertation

The completed dissertation is marked by two examiners, according to the assessment criteria indicated in the.

It is usual for Schools to keep a copy of completed Honours dissertations. So when your dissertation has been examined, the University of New England will retain one of the copies. The other copy, together with the examiners' reports, is returned to you.

GOOD LUCK!

Part C: Policies and Reference Material

Policy Matters

Plagiarism Policy

The attention of all students is drawn to the University's policy on Plagiarism and Improper Conduct. Plagiarism is the intentional or unintentional use of the work of other persons, copying (in whole or in part) the work or data of other persons, or presenting substantial extracts from written, printed, electronic or other media in a student's written, oral, electronic/on-line or group assignment work without due acknowledgment. Plagiarism involves giving the impression that a student has thought, written or produced something that has, in fact, been taken from another. Any act of plagiarism constitutes a breach of this policy.

All students have a responsibility to

- read, understand and observe the University policy on plagiarism, which is available on the web at the following address:
http://www.une.edu.au/offsect/plagiarism_avoidance.htm
- be familiar with the conventions of referencing for your discipline(s);
- avoid all acts which could be considered plagiarism;
- seek assistance from appropriate sources where you are aware you need more knowledge and skills.

Students should also read the document, 'Avoiding Plagiarism – Information for Students' which is available at the following web address:

http://www.une.edu.au/offsect/plagiarism_avoidance.htm

A proper understanding of the problem of plagiarism should not discourage students from participating in the active reading of other authors' work and/or discussion of program materials and assignments with other members of the group, activities which are an important part of studying and learning within a community of scholars.

The material submitted for the dissertation must be specific to it and not be duplicated in other modules or programs. Please consult your supervisor or tutor if you have any questions about the use of resources and issues relating to plagiarism.

Example:

Here is an example of the most common form of plagiarism, which arises from the failure to assimilate material and from simply transcribing word for word without due care from sources. Imagine that the following forms part of your argument:

It is interesting to note that recently, many critics of postcolonial theory have in fact blamed it for too much dependence upon post-structuralist or post-modern perspectives.¹

Although this sentence has been footnoted it is still plagiarism because the highlighted words are a direct quotation, which is not acknowledged as a quotation by the use of quotation marks.

Residential Schools

Attendance at the Honours Residential Schools is compulsory. Where students are unable to attend the school, they are unable to continue with the unit unless granted an exemption on the basis of unusual and unforeseen circumstances arising at the time of the residential in accordance with University policy.

Policy On Extensions Of Time

Please note that you are expected to plan ahead and manage your study time to meet assessment deadlines.

Submit your dissertation on or before the due date.

Always retain a **hard copy** and an **electronic copy** as a safeguard against loss or dispute.

Applications for extensions will only be granted in **exceptional** circumstances and formal written or email application must be made to your supervisor **before the due date**.

Extensions of time will normally be granted only in cases of illness, documented with a medical certificate. They may be granted on other than medical grounds, for unavoidable disruptions that could not have been foreseen at the time of enrolment; again, documentation of the circumstances is required.

Any application for an extension of time for the dissertation submission must be made in writing, with supporting documentation. Students must direct such applications to the Honours Coordinator, Dr Louise Noble.

You should be aware that any extension, albeit for documented and acceptable reasons, is likely to result in postponement of your graduation.

¹ Ania Loomba, *Colonialism/Postcolonialism*, New York: Routledge, 1998, 13.

Marking Criteria For The Dissertation

According to UNE policy, your dissertation will be marked by at least two examiners appointed by UNE. Your supervisor cannot be an examiner, although the examiners are expected to consult with the supervisor in the determination of the final result.

The examiners will be asked to follow marking criteria that are relevant to the form and content of dissertations in the program and consistent with the general advice provided in this Guide.

Broadly, these marking criteria for the dissertation are as follows.

1. Clarity with which the topic is formulated and evidence of understanding of the topic.
2. Adequacy of literature review and research.
3. Coherence of dissertation structure including observance of word length.
4. Appropriateness of examples and synthesis of materials.
5. Quality of analysis and conclusions/recommendations.
6. Standard of literary presentation including expression and referencing.

As is standard practice in Honours, the examiners complete a written report on the dissertation they mark and students receive a copy of the examiners' reports when the dissertation is returned after marking.

Overall Assessment: How Dissertation and Coursework Modules add up to a Class of Honours

The dissertation receives a final mark out of 100. The final class of Honours awarded for the degree is based on the aggregated marks received for both the coursework modules and the dissertation.

You will recall from Part A that the dissertation has a weighting of 50% of the overall program. The assignments for the coursework modules altogether represent the other 50% of the overall assessment marks for the program.

Remember that in order to fulfil the overall requirements of the award you must first complete the assessment requirements for each module within the award.

Ultimately the failure to submit ALL required assessment tasks for ANY module will result in a 'Failed Incomplete' outcome for the Honours program as a whole.

Students who do not complete the assessment items for all six coursework modules will not be permitted to proceed to the dissertation.

The classes of Honours awarded for successful completion of the requirements for the degree are:

Honours Class I

Honours Class IIA

Honours Class IIB

Honours Class III

The following scale shows the correlation between the aggregate marks for the whole Honours program, represented as a final score out of 100, and the class of Honours awarded.

85-100	An aggregate score in this range corresponds to Honours Class I
75-84	An aggregate score in this range corresponds to Honours Class IIA
65-74	An aggregate score in this range corresponds to Honours Class IIB
50-64	An aggregate score in this range corresponds to Honours Class III
0-49	An aggregate score in this range corresponds to a grade of Fail

This general scale is also reflected in the marking of the individual assessment items, both the coursework modules and the dissertation. So, for example, a mark between 85 and 100 for an individual assessment item indicates that the standard of work in that item is equivalent to Honours Class I work, a mark between 75 and 84 indicates the item is of Honours Class IIA standard, and so forth.

Performance levels represented by Classes of Honours

The following descriptive guidelines, adapted from the University's assessment policy, indicate the level of work corresponding to the classes of Honours.

Honours Class I

Work corresponding to this class of Honours represents excellent performance; complete and comprehensive understanding of course content; minimal or no errors of fact, omission or application; achievement of all basic and higher-order goals for the assessment tasks; clear demonstration of a very high level of required skills; very high level of interpretive or analytical ability and intellectual initiative; very high level of competence.

Honours Class II, Division A

Very good performance; reasonably comprehensive understanding of course content; achievement of all basic and most higher-order goals for the assessment tasks; some

minor flaws; clear demonstration of a high level of required skills; high level of interpretive or analytical ability and intellectual initiative; high level of competence.

Honours Class II, Division B

Good performance; reasonable and well-rounded understanding of course content; achievement of all basic and most higher-order goals for the assessment tasks; a few more serious flaws or several minor ones; clear demonstration of a reasonable level of most required skills; reasonable level of interpretive or analytical ability and intellectual initiative; reasonable level of competence.

Honours Class III

Satisfactory performance; adequate but incomplete or less well-rounded understanding of course content; achievement of many basic but very few or none of the higher-order goals for the assessment tasks; several more serious flaws or many minor ones; clear demonstration at an adequate level of an acceptable number of required skills; adequate level of interpretive or analytical ability and intellectual initiative; adequate level of competence.

Fail

Unsatisfactory performance; inadequate and insufficient understanding of course content; achievement of few or none of the basic and higher-order goals for the assessment tasks; numerous substantive errors of fact, omission and application; clear evidence of non-possession of most or all required skills; insufficiently demonstrated level of interpretive or analytical ability and intellectual initiative; inadequate level of competence.

Appeals Procedure For Assignment Grades

The University's appeals procedure, detailed below, gives any student who is dissatisfied with a mark (or any other academic decision) the opportunity to have the matter examined and, if appropriate, rectified. However, as your assignments in the coursework component of Honours, and the Dissertation are double marked, problems with marks should be unlikely.

Student Appeals Policy

1. Appeals related to unit assessment

- a) Where a student is dissatisfied with the assessment of an assignment and/or an examination result the student must approach the Unit Coordinator in the first instance to discuss and/or request review of that assessment. In case of review, the student must present a case arguing that the original marking was unfair or

inconsistent with marking guidelines. If there is conflict between the student and the staff member concerned, the student is entitled to have an independent member of the UNE community present at the feedback meeting or, if a face-to-face meeting cannot occur, observing the discussion. It is the normal expectation that such review will resolve most appeals against assessment within a particular unit.

- b) The request for a review must be made within twenty (20) days of the release of the original marked assessment or final grade, or if the request for a review relates to an examination result, within twenty days (20) of the release of the result.
- c) If the student remains dissatisfied the student may appeal in writing, within twenty days of the release of notification of the outcome, to the relevant Head of School. The student must present a case arguing that the original marking was unfair, inappropriate or inconsistent with marking guidelines. In considering such an appeal the Head of School will determine if there are demonstrated grounds for appeal. The Head of School will discuss the case with the Unit Coordinator/Supervisor concerned, and shall uphold or dismiss the appeal and report the outcome of the appeal to the student in writing within twenty days of the date of the appeal. The Head of School will report the outcome of the appeal to the student in writing. (Where the Head of School is also the Unit Coordinator/Supervisor the appeal shall be referred to the Associate Dean (Teaching and Learning).)
- d) If the student is dissatisfied with the outcome of the process or the process followed, the student may lodge a subsequent appeal in writing with the Executive Dean, within twenty days of the date of the letter of advice. The Executive Dean will uphold or dismiss the appeal and report the outcome of the appeal to the student in writing within twenty days of the date of the appeal.

For more information, go to: <http://www.une.edu.au/rmo/policies/acad/studappeals.pdf>

Policy on Re-Examination of Dissertation

There shall be no re-examination of Honours dissertations.

Policy on Re-Submission

There shall be no re-submission of Honours dissertations.

Policy on University Medal

Under UNE policy, there is provision for a University Medal to be recommended for exceptional academic achievement in the Honours year, that is for work of a standard well above what would normally be expected for the minimum for the award of First Class Honours.

Materials

Library Services for External Students 2007

(for students living in areas outside the Armidale and Uralla districts)

Visit the External Students' page on the University Library website <http://www.une.edu.au/library> (see 'Library Services') for additional information on the following services and resources.

The UNE University Library has an extensive collection of books, journal articles and online resources. You can borrow books, ask for photocopies of articles and exam papers, request advice from librarians on search strategies and information tools to use, or ask staff to do a subject search for you if you do not have Internet access.

Making requests

There are a number of ways for you to ask the University Library to send material to you. Please use a separate request form for each request.

- Email the message 'OCS email forms please' (no subject) to offcamp@une.edu.au. You will automatically receive email request forms. This is the best way to place requests and it is easy to set up a form with your details typed in, ready for re-use.
- Use the online request forms available from the External Students' page.
- Telephone the External Students' Library HelpLine on 02 6773 3124.
- Fax request forms to 02 6773 3273.
- Mail your requests to:

Document Services
Dixson Library
PO Box U246
UNE NSW 2351

There is no charge for the loan of items, although you are responsible for the cost of return postage. Photocopy requests provided electronically or posted to you are free. Subject search advice is also free.

Online resources

There are many online resources available to staff and students from the University Library page at <http://www.une.edu.au/library>. Try the following resources:

- **catalogue.** This tells you the books, journals, Reserve Collection items, audiovisual materials and other resources that are held in the collections of Dixon Library and the Law Library. You can also renew your loans from within the catalogue. The catalogue includes electronic items accessible by clicking on the URL (web address or location) provided.
- **e-reserve.** Here you will find electronic copies of articles and chapters of books recommended by lecturers as having high relevance to your unit/s of study.
- **exam papers.** Use this to see any officially released exam papers for your enrolled subjects or check all available exams by Unit Coordinator and Unit Code.
- **e-resources.** These valuable resources include journal indexes, links to useful websites, and web search tools (like Google Scholar). They are listed by discipline to make it easy for you to investigate what is most relevant to you. Journal indexes enable you to search by topic for references to articles. A number of the University Library's indexes include full-text, so you can read or print articles straightaway.
- **training and help.** Here you will find information regarding on-campus library tours and classes, online tutorials, subject and assignment guides, technical help pages and an Ask a Librarian form to consult a librarian. Included is eSKILLS UNE, a series of lessons showing you how to find and evaluate information, write essays and reference assignments correctly. You can also try eSKILLS Plus to work on advanced information skills such as searching citation indexes, finding theses, using the internet for research and setting up email alert services.

Access to some e-resources is restricted to UNE staff and students, so you will need to register online for a UNE username and password. Register for a UNE username and password from the student portal, [myUNE](#).

Borrowing from other university libraries

UNE students can apply for reciprocal (in-person) borrowing rights at most other Australian university libraries. There is usually a small fee for this service. For full details on how to apply in the various states of Australia, go to the External Students' page. Your borrowing privileges are valid from January of the current academic year through to 28 February of the following academic year.

More information

For additional information, telephone the External Students' Library HelpLine on (02) 6773 3124 or visit the External Students' page on the University Library website <http://www.une.edu.au/library> (see 'Library Services').

Library Services for Local Students 2007

(for students living in the Armidale and Uralla districts enrolled in either internal or external mode)

University Library

- **Website:** <http://www.une.edu.au/library>
- **Library hours:** advertised on the website
- **Additional information:** see 'Library Services' on Local Students' page
- **Information desks:**
 - **Dixson Library** (02) 6773 2458
 - **Law Library** (02) 6773 2322

Join the UNELibrary email list for updates on services and resources and for regular search tips. See <https://mail.une.edu.au/lists/cgi-bin/listinfo/unelibrary>.

The UNE University Library has an extensive collection of books, journal articles and online resources. You can borrow books, make copies of articles and exam papers, and request advice from librarians on search strategies and information tools to use.

Borrowing and copying

To borrow library books, bring the book and your Student ID Card to the Loans Desk. Information on how much you can borrow, and for how long, is given on the Local Students' page.

Copying in the University Library is paid for using a swipe card system. Use your Student ID Card or another card with a magnetic strip for this. Use the autoloader machines in Dixson Library, the Law Library and IT to add value to your card.

Online resources

There are many online resources available to staff and students from the University Library page at <http://www.une.edu.au/library>. Try the following resources:

- **catalogue.** This tells you the books, journals, Reserve Collection items, audiovisual materials and other resources that are held in the collections of Dixson Library and the Law Library. You can also renew your loans from within the catalogue. The catalogue includes electronic items accessible by clicking on the URL (web address or location) provided.
- **e-reserve.** Here you will find electronic copies of articles and chapters of books recommended by lecturers as having high relevance to your unit/s of study.
- **exam papers.** Use this to see any officially released exam papers for UNE units.
- **e-resources.** These valuable resources include journal indexes, links to useful websites, and web search tools (like Google Scholar). They are listed by discipline to make it easy for you to investigate what is most relevant to you.

Journal indexes enable you to search by topic for references to articles. A number of the University Library's indexes include full-text, so you can read or print articles straightaway.

- **training and help.** Here you will find information about on-campus library tours and classes, online tutorials, subject and assignment guides, technical help pages and an Ask a Librarian form to consult a librarian. Included is eSKILLS UNE, a series of lessons showing you how to find and evaluate information, write essays and reference assignments correctly. You can also try eSKILLS Plus to work on advanced information skills such as searching citation indexes, finding theses, using the Internet for research and setting up email alert services.

Access to some e-resources is restricted to UNE staff and students. Register online for a UNE username and password through the student portal, myUNE, at <http://my.une.edu.au>.

Part D: Coursework Information

In English, Communication Studies and Theatre Studies the coursework component of Honours consists of (A) **Honours Core Module** and (B) **Advanced Topics**.

As Honours assignments are marked by two different markers, please provide two copies to facilitate marking.

ENGL 401H

(24 credit points)

Unit objectives

Upon completion of this unit, students will be able to:

1. Demonstrate an advanced understanding of methodological approaches, theories and issues pertaining to English studies;
2. Demonstrate advanced knowledge of the diverse forms studied in English literature and language, and the debates about their histories, cultural roles and social effects;
3. Demonstrate an understanding of the relationship of English studies to adjacent interdisciplinary fields;
4. Demonstrate advanced competence in the use of research techniques and methods essential for English studies and the ability to apply them independently to a range of areas and objects of study; and
5. Demonstrate advanced skills of analysis and written communication in the production of substantial written papers, essays and/or reports appropriate to the field of English.

COMM 401H

(24 credit points)

Unit objectives

Upon completion of this unit, students will be able to:

1. Demonstrate an advanced understanding of methodological approaches, theories and issues pertaining to Communication studies;
2. Demonstrate advanced knowledge of the diverse forms of communications media, and the debates about their histories, cultural roles and social effects;
3. Demonstrate an understanding of the relationship of Communication Studies to adjacent interdisciplinary fields;
4. Demonstrate advanced competence in the use of research techniques and methods essential for Communication Studies and the ability to apply them independently to a range of areas and objects of study; and
5. Demonstrate advanced skills of analysis and written communication in the production of substantial written papers, essays and/or reports appropriate to the field of Communication Studies.

THEA 401H

(24 credit points)

Unit objectives

Upon completion of this unit, students will be able to:

1. Demonstrate an advanced understanding of methodological approaches, theories, practices and issues pertaining to Theatre studies;
2. Demonstrate advanced knowledge of the diverse forms and practices relevant to Theatre Studies, and the debates about their histories, cultural roles and social effects;
3. Demonstrate an understanding of the relationship of Theatre Studies to adjacent interdisciplinary fields;
4. Demonstrate advanced competence in the use of research techniques and methods essential for work in Theatre Studies and the ability to apply them independently to a range of areas and objects of study; and
5. Demonstrate advanced skills of analysis and written and oral communication in the production of substantial written papers and/or performance in relation to the field of Theatre Studies.

Core Module:

(12 credit points)

This module comprises two parts. The first part, **Common Topics**, provides an understanding of concepts and practices central to literary studies, communication studies, and theatre studies by exploring ideas and themes through a number of case studies. The second part, **Methods and Issues of Scholarship**, takes a discipline specific approach to key issues in scholarship in the fields of literary studies, communication studies and theatre studies to provide students with the groundwork necessary for subsequent work in the modules relating to their chosen field of study.

All Honours Students in English, Communication Studies and Theatre Studies undertake the Common Topics component of the Honours Core Module. This component is valued 6 credit points. The Methods and Issues of Scholarship component of this module is discipline specific as is the Advanced Topics coursework module. The requirements for the discipline specific components of the coursework unit are described below under the different disciplines.

Each part of the module – ‘Common Topics’ and ‘Methods and Issues of Scholarship’ is equal in content and assessment requirements to the other, so each can be considered as the equivalent of 6 credit points weighting within the Honours Core Module.

Core Module Part 1: Common Topics

(6 credit points)

These topics include ideas and themes relevant to the areas of literary, theatre and communication studies and represent half of the work of the module. Through discussion of case studies students will explore key concerns such as the following:

Formal analysis of different mediums of expression—e.g. narrative

- Production
- Reception and the role of the audience/reader
- Historical and generic contextualisation of works
- Gender and sexuality
- Postcoloniality
- Cultural Studies

The case studies through which these themes will be explored in this section are:

Shakespeare, William. *The Tempest*. In any good annotated edition, e.g. Arden, New Cambridge, Oxford/World’s Classics.

Resource readings are distributed for these case studies. The readings on *The Tempest* discuss the effects of creative techniques, the nature of aesthetic meaning and interpretation, the role of audiences, the relations between writing and reading practices and cultural contexts, and questions of how we read the past and the ways in which research plays a part in our reception of historical works.

Further readings continue the discussion of how the related disciplines define and group their objects of study, how they engage with representational practices, the ways in which works may be rewritten in different media and cultural contexts, and how research may inform our understanding of contemporary as well as historical works.

At the residential school, there are opportunities to discuss the texts, issues and materials for the Honours Core Module, talk about approaches to dissertation writing and research, and consider the assignment topics and assessment work in progress.

Assignment 1

Words: 3500-4000 words

Weighting: 25% of value of the unit.

Discuss ONE of the following topics in any way that seems to you interesting and appropriate. Your assignment should be approximately 3,500-4,000 words in length, and must contain a bibliography. (The bibliography is not part of the word count.)

1. Using Shakespeare's *The Tempest* as an example, discuss and illustrate some of the relationships that may be possible between a literary text and history.
2. With reference to the play text of *The Tempest*, alongside Derek Jarman's (1979) film version of the play, explore the issue of how formal or aesthetic analysis of a work may be combined with analysis of the cultural and institutional circumstances of its production and reading/reception.
3. *The Tempest* exists in forms very different from its original modes of production. Discuss the cultural role of different media of expression (manuscript, book, play text, film, video, etc.) in the presentation and representation of this work.
4. What is distinctive about a feminist reading practice? How could it differ from other modes of reading? Does a feminist reading have to be produced by a woman or could it be produced by a man? In your answer you should refer to issues arising from your reading of *The Tempest*.
5. Write an essay on the representation of gender and sexuality arising from your reading of *The Tempest*.
6. With reference to at least three academic articles or readings from your own research or from the Resource Materials provided for the case study of *The Tempest*, compare and contrast key forms of argument on the construction of

nation and cultural difference, including the role of media or other cultural forms in this process. Use the play text and/or film versions of *The Tempest* as an example to apply or interrogate the kinds of argument that you identify.

7. To what extent and in what ways might *The Tempest* be thought of as a colonial and/or a postcolonial text?
8. 'Narratives in any medium or genre ... are ways of structuring and representing lived experience.' (Rosemary Huisman, 'Narrative Concepts' in Helen Fulton with Rosemary Huisman, Julian Murphet & Anne Dunn, *Narrative and Media*, Cambridge, Cambridge University Press, 2005, p. 27.) Consider this proposition by exploring the use of narrative techniques of representation in *The Tempest*, or other texts negotiated with the teaching team, and with reference to at least four articles or chapters or on narrative analysis, theory or criticism.
9. Develop your own essay topic *The Tempest*. Your assignment should include a formulation and rationale/aim of the topic, a discussion of the methodological approach adopted and the concerns of literary/communication/cultural studies that provide a context for your topic, and detailed work on your case study example to support your analysis and conclusions.

Marking criteria

- Clarity and coherence with which the assignment topic is explained and developed.
- Evidence of reading and research that informs the treatment of the topic.
- Demonstrated understanding of methods and issues in literary and/or communication studies covered in the module.
- Quality of the analysis or argument in the assignment, including capacity to make succinct use of examples.
- Quality of written expression and presentation (inc. referencing and working within the word limits).

NOTE: Assignment 2 for the Honours Core Module is specified in Methods and Issues of Scholarship in the following sections for English and Communication Studies students and at the Residential School for Theatre Studies.

Honours in English

NOTE: There is a WebCT Special Unit for ECT Honours. Please log in regularly to check for information of relevance to your study program.

Core Module Part 2: (A) Methods and Issues of Scholarship

(6 credit points)

This discipline-specific component of the Core Module is designed primarily to prepare students in English for advanced work in literary studies and for the dissertation project in two ways: firstly by providing an opportunity to develop and reflect critically on the rudiments of conducting research in English, and secondly by drawing attention to the range of opportunities available in the discipline. Students will choose one of the four research project options provided, and consider the possibilities and limitations both of undertaking research in that topic as well as the various aspects of the scholarly process itself. The kinds of things that could be considered for analysis in relation to the topic of choice are the possible approaches one might take to the topic; the range, availability and suitability of research sources; the wealth or scarcity of critical scholarship; the scope for scholarly innovation or contribution; the advantages or disadvantages of various theoretical approaches; the problems or pitfalls envisioned or encountered as part of the process in general.

Text for Preliminary Reading

Byatt, A.S. *Possession*. Vintage Press.

Assessment

One (1):	Written assignment
Words:	3500-4000 words
Weighting:	25% of value of the unit.

Assignment:

Choose one of the following options:

1. **Biography: Life and Art**
2. **Genre: Romance**
3. **Theme: The Good Life**
4. **Canonical Works**

1. Life and Art

Imagine that you are setting out to research the life of one of the writers (listed below) in order to try and understand various dimensions of the relationship between the life and work of the writer. A major part of this project involves designing and conceptualising the scope of the research, so you need to try and identify an innovative research angle. This means that you will need to come up with a particular research problem, question or questions.

Firstly you will need to read at least two or three works by the author you select.

Write up your research project using the following headings/questions as a guide.

1. **Objectives** – Explain your objectives in studying this author. Outline why it is interesting to pursue a literary/biographical study of this author. Present your research problem and questions. **250 words.**
2. **Approach** – Explain your approach to the life and work of the author and your rationale for the study. Reflect on how you have arrived at this approach through your reading of the author's works and the existing critical commentaries on this author. Explain your theoretical orientation to the field and the reasons for this orientation. Explain in detail how you began your research and the stages involved in working on this project. What tools did you use in the library, on the web? What databases were most useful? How did you use them? What problems did you have using them? How did you overcome the problems? What were the major obstacles you encountered? **1000 words.**
3. **Significance** – Explain the overall significance of your topic and your approach. What is original about the way you have approached this author? What have you discovered that makes a contribution to scholarship? **1000 words.**
4. **Background** – Discuss the existing scholarship and criticism on the author and situate your own ideas amongst this material. **1000 words.**
5. **Methodology** – Explain how you found the material you needed to undertake and complete the study. Did your research involve archival work, textual analysis, interviews or documentary tasks? Did you read letters written to and

from the author? How did you access these letters? Did you engage in comparative tasks, or reading in the same genre as your selected author? If so, give a description of all of the tasks involved. **Approx 500 words.**

- 6. Bibliography** – Present a full bibliography of the books and journal articles you have read for this project.

List of writers:

Jessica Anderson	Christos Tsiolkas
Tim Winton	David Foster
Zora Cross	Helen Garner
Linda Jaivin	Mudrooroo
Justine Ettler	Gail Jones
Kathy Lette	Barry Humphries
Jack Davis	Judy Small
Fay Zwicky	Bruce Dawe

2. Romance

The following fictions by Australian writers (or writer resident in Australia) have been variously labelled by their writers, publishers or reviewers as romances. Select one title and make it the focus of an investigation into the nature of romance.

Define the genre ‘romance’ and outline your understanding of its scope with reference to examples and a brief outline of the genre’s history. Indicate whether the novel might also share affinities with other genres and whether the novel may occupy a hybrid category. You might test whether the novel you select ‘fits’ in the category romance at all. You will need to read more widely to demonstrate that you have a grasp of the features of the genres you refer to.

Rosa Praed: *Outlaw and Lawmaker* OR *Lady Bridget in the Never-Never*

Steele Rudd (A.H. Davis): *The Romance of Runnibede*

Tom Collins (Joseph Furphy): *Rigby’s Romance*

Peter Carey: *Bliss*

Catherine Jinks: *Spinning Around*

Judith Armstrong: *The French Tutor*

Craig Silvey: *Rhubarb*

Annamarie Jagose: *Lulu: A Romance*

Use the following guidelines or questions in writing up your research project.

1. **Objectives and Aims.** Outline your purpose in studying this work and what you hope to gain from investigation of the topic.
2. **Approach.** Explain your attitude to the topic and your approach to researching the novel, its provenance and its affinities with others. Describe the steps you took in researching the existing critical material on the focal novel, other relevant works by the same author (and explain why you found any works of particular relevance to the study), and the secondary material. Explain in detail the steps you took in your literature survey: you will need to outline the bibliographic tools you used (library catalogue, websites, other resources), and why you found some more useful than others. Explain any restricting factors you encountered in your searches, and be careful to state any wrong turns you took. State the outcome of the entire search. **1000 words.**
3. **Outline** how your approach to the topic brought new matter to view or a new perspective to bear on the topic. If your research did not turn up any new material, focus on your own argument relating to the novel's relationship to others in the genre to which it has been assigned by author, publisher, critics or reviewers. You should indicate your own critical stance as a result of your consideration of the critical views toward the novel. **1000-1500 words.**
4. **Prepare a bibliography** (which you will attach to the end of the assignment), and a commentary on the value of each item for your conclusion. **1000 words.**

3. The Good Life

O...the...buzzin' of the bees
In the cigarette trees,
Round the sodawater fountains,
Near the lemonade springs,
Where the whangdoodle sings
In the Big Rock Candy Mountains.

Anon. c.1885

In this research and writing project the object of inquiry is not an author or a genre or an historical period. Instead it is an idea, a topic, or a theme, which may appear as the subject matter in a whole variety of writers and kinds of discourse, and which may persist – with appropriate re-inventions - through many historical periods.

Let's suppose the theme, or *topos*, you wish to explore is the idea of “the good life” – that is, the various ways, or some ways in particular, that the conditions for, or the aspirations towards, a happy life have been depicted, in literature, in theatre, in non-fictional discourse, in cinema, or in art perhaps. Another way of putting this might be investigating expressions of the search for “the Garden of Eden”, or “the earthly

paradise”, or “utopia”, or the ideal republic, or “Shangri-la”, or Nimbin, or the Vacluse penthouse.

Such a way of expressing the theme at once indicates its long history, from the Hebrew Bible and Plato to modern and postmodern motifs of fulfilment. It also indicates its complexities and paradoxes: the pastoral myth of the simple life is always an urban construction, paradises are always lost, utopias are always fictional, and the cigarette trees will kill you anyway.

Firstly, you will need to select and identify, out of the vast possibilities of such a general theme, a particular manifestation of it that interests you. For example, you may wish to explore “the good life” as it is depicted in, say, texts about the discovery of the New World; or in seventeenth-century English poetry (e.g. Jonson, Marvell, Milton’s *Paradise Lost*); or in the Romantic challenge to notions of “civilisation” and of the city (Blake, Wordsworth, Rousseau); or in anti-utopias like Huxley’s *Brave New World*; or in the pre-industrial other-worlds of so much current fantasy writing; or in Disneyland; or, in Australia, “the beach” or the Outback - or even in hyper-reality.

Using the following guidelines, write up your research project.

1. **Aims.** Describe your purpose in studying the chosen aspect of the theme, and outline what your interest in the topic is and what you expect to gain from the investigation. **250 words.**
2. **Approach.** Outline the steps that led you to your selection of issues and/or texts and explain the rationale for that selection. How did you design and conceptualise the scope of your project? Explain how you began your research and what surveys or searches you made (library catalogues, databases, websites, other resources) to help define your field of interest. Do you have a particular theoretical alignment to emphasise in your approach, and what is it? Where you encountered difficulties in deciding on or accessing material, describe what they were and how you negotiated them. **1250 words.**
3. **Background.** Discuss the existing scholarship or commentary you have discovered relevant to your project. How did it help you to situate your own ideas? Did it turn up any new perspectives for you, and if so what were they? If you feel there is an innovative research angle in your project, explain what it might be. **1000 words.**
4. **Bibliography.** Prepare a full bibliography, both of primary materials and of secondary books, journal articles, websites, etc., that you consulted for this project, and include notes where relevant on the value of each item for the direction of your research. **1000 words.**

4. Canonical Works

The works listed below are canonical works in the field of English literature; that is to say that they are acknowledged as being of major importance in the field, and that they have been researched and written upon since their publication (a brief search on any of these authors on the MLA database will turn up between 100 and 1500 titles). Because of their much-written-upon status, a scholar or student embarking on a serious research

project about any one of these works faces a significant challenge in managing the research task, in terms of being thorough, in terms of being relevant, and in terms of being original. Your task in this assignment is to explain how you would carry out a research project on **one** of the works listed.

Novel

Jane Austen: *Emma*

J.R.R. Tolkien: *The Lord of the Rings*

Toni Morrison: *Beloved*

Poetry

William Wordsworth and Samuel Taylor Coleridge: *Lyrical Ballads*

The poetry of Emily Dickinson

Drama

William Shakespeare: *Hamlet*

Oscar Wilde: *The Importance of Being Earnest*

Short Story

Katherine Mansfield: *The Garden Party*

Before you do anything else, you will need to read the text, in order to establish a particular focus or angle for your research. (This is possibly the most important aspect of research, regardless of whether you are writing about previously unresearched work, or canonical texts. The scope of your research is largely controlled by the research angle you take.)

Identify a particular research issue, or come up with a question or questions that you want your research to answer. Topics could include previously neglected themes, the application of a new type of theoretical approach to a text, the analysis of a hitherto unstudied character, scene, or setting.

Now, write up your possible project, using the following headings as a guide.

- 1. Objectives/Aims.** Outline the topic you have chosen and your reasons for choosing it. Why is your topic interesting? **500 words.**
- 2. Methods and Approach.** Indicate the steps you took to perform a literature search, considering the following questions: What criteria did you use in establishing research parameters? (Did you choose a thematic or theoretical approach?) What other works by your author did you include in your research,

and why? What research tools did you use? Which were useful? Which were not useful? Why? **750- 1000 words.**

3. **Situating your research in the existing corpus.** Now that you have analysed your research, indicate where your work sits in relation to the material you have found. How does your work build on the existing research on your author/topic? What is innovative or original about your work? What contribution to scholarship does your work make? **750-1000 words.**
4. **Annotated Bibliography.** Prepare a bibliography of 20-25 critical works (books, articles). Each source should be accompanied by a short annotation indicating its relevance to your project, and its quality. The bibliographic entries should conform to the MLA Style Guide or the UNE Style Guide formats. **1000 words.**

(B) Advanced Topics In English Literature

(12 credit points)

This module is designed to give students in English a strong grounding in literature at an advanced level. Below is a general reading list that is grouped into four thematic seminar units: Poetry and Poetics; Return to History; Literature and Politics; and Writing Lives. The readings and assignments for this module will take as their focus one or two texts from these four thematic units, although a general working knowledge of other texts in the unit will be assumed.

Assessment

Seminar presentation at Residential School

Words: 1000 words

Weighting: 30% of value of the unit

Essay

Words: 3000 words

Weighting: 70% of value of the unit

One seminar presentation (1000 words) to be presented and handed in at the Residential School, weighted at 30%; **one essay** (3,000 words) weighted at 70%.

The assessment and the essay must be taken from different thematic units. For example if you do your essay on Poetry and Poetics then you need to choose a topic from a different unit for your seminar presentation. Please contact the relevant seminar

convener at least one month before the Residential School with your seminar topic. This will make it easier for us to plan the sessions.

Note: During 2007, discussion with members of the teaching staff in English Honours will be facilitated by the WebCT Discussion Board. This is not a platform for content delivery as much as a space for networking and sharing of community research. Log on for preliminary exploration of concepts relating to research methods in English Studies and theoretical issues involved in both the Common Topics and Disciplinary Topics of the Core Module.

Residential School: 26-29 March 2007

General Reading List

Students should read widely in the following texts. Texts for close study in the Advanced Topics Seminars will be drawn from this list.

Poetry and Poetics: The Elegy

Leonard, John. *Seven Centuries of Poetry in English*, 5th ed. Melbourne: Oxford UP, 2003.

Literature and Politics

Geoffrey Chaucer: *The Wife of Bath's Prologue and Tale*

William Shakespeare: *Richard II*

John Gay: *The Beggar's Opera*

Wordsworth and Coleridge: *Lyrical Ballads*

Mary Shelley: *Frankenstein*

Charles Dickens: *Hard Times*

George Orwell: *The Road to Wigan Pier*

V.S. Naipaul: *In a Free State*

Life Writing

Claire Tomalin: *Jane Austen*

Lucy Frost: *No Place for a Nervous Lady: Voices from the Australian Bush*

Vladimir Nabokov: *Speak, Memory*

Michael Ondaatje: *Running in the Family*

Virginia Woolf: *Moments of Being*

Raimond Gaita: *Romulus, My Father*

Return to History

William Shakespeare: *Titus Andronicus*

Jonathan Swift: *A Modest Proposal*

Katherine Mansfield: *The Daughters of the Late Colonel*

John Fowles: *The French Lieutenant's Woman*

Salman Rushdie: *Midnight's Children*

Gore Vidal: *Burr*

Residential School Seminars

PLEASE NOTE: The Seminar topics for 2007 are “Poetry and Poetics: the Elegy” and “Literature and Politics”. The seminar and essay must be drawn from different topics. “Life Writing” and “Return to History” are not on offer for 2007.

Poetry and Poetics: The Elegy

If no student contacts us with a seminar topic at least one month before the Residential School for English Honours, the seminar discussion will turn upon the following poems.

Seminar 1

Part A (Ron Bedford):

John Donne, ‘A Nocturnal upon S. Lucy’s Day, Being the Shortest Day’

John Milton, ‘Lycidas’

Part B (Stephen Harris & Michael Sharkey)

Anne Bradstreet, ‘Upon the Burning of Our House July 10th 1666’

Henry King, ‘An Exequy to his Matchless Never to Be Forgotten Friend’

Gray, ‘Elegy Written in a Country Churchyard’

Seminar 2

Part A (Stephen Harris)

Emily Dickinson, ‘The last Night that She lived’ (p. 234)

Wilfred Owen, ‘Dulce et Decorum Est’ (p. 158); ‘Futility’ (p. 581)

W.H. Auden, ‘Funeral Blues’ (pp. 127-8); ‘Musée de Beaux Arts’ (p. 130)

Sylvia Plath, ‘The Moon and the Yew Trees’ (pp. 43-4)

Part B (Michael Sharkey)

Chidiok Tichbourne, 'Tichbourne's Elegy' (p. 507)

Ben Jonson (On My First Sonne' (p. 481)

Jonathan Swift, 'A Satirical Elegy' (p. 412)

James K. Baxter, 'Lament for Barney Flanagan' (p.p. 80-81)

Staff contacts

Assoc. Prof. Ron Bedford:	rbedford@une.edu.au	6773 2600
Dr Stephen Harris:	sharris9@une.edu.au	6773 2964
Dr Michael Sharkey:	msharkey@une.edu.au	6773 2397

The Written Assignment On Elegy

For a paper for presentation to the class (1000 words maximum) OR an essay (3000 words), select ONE of the following topics.

Comment on no fewer than three of the elegies and address at least two of them in some detail.

1. In what ways do you see elegy as questioning social values?
2. To what extent do you see elegy as panegyric for the author as well as the 'subject' of the elegy?
3. Discuss elegy as an attempt to handle impermanence through the exercise of aesthetic control.
4. What difference do you discern between elegy and confessional poetry?
5. To what extent do any of the elegies set for study reflect 'gendering' of the writer or writer's 'subject' (or both)?
6. How might elegy be seen as constituting a rationale for or defence of poetry itself?
7. To what extent, if at all, do you see the elegy rendering loss and suffering as heroic and, correspondingly, death as beautiful (in some sense) and glorious? (note: the phrasing of this question is perhaps ungainly - feel free to amend).
8. Does the elegy as poetic form undergo significant change and/or development as a result of the colonisation of American and Australia?
9. Is the elegy, in your view, fundamentally introspective and self-reflective, or can it be seen, paradoxically, as a poetic affirmation of life?

Elegy: Some Suggestions For Further Reading

(Dixson Library numbers follow, where appropriate)

Starred items are available from Michael Sharkey.

- *Brogan, T.V.F., Brogan, Peter Sacks, and S.F. F. Fogle, 'Elegy', *The New Princeton Encyclopedia of Poetry and Poetics*, ed. Alex Preminger, T.V.F. Brogan et al, Princeton University Press, Princeton, 1993, pp. 322–325. [Dixson holds a copy of the earlier edition of this volume.]
- *Donker, Marjorie, and George M. Muldrow, 'Elegy', *Dictionary of Literary-Rhetorical Conventions of the English Renaissance*, Greenwood Press, Westport, 1982, pp. 74–77. Dixson 820.913/D684D
- *Gardner, Helen, Introduction to John Donne, *The Elegies and Songs and Sonnets*, Clarendon Press, Oxford, 1965, pp. xxxi–xlvi. Dixson 821.3/D685EL
- Harris, Jill Werman, ed., *Remembrances and Celebrations: A Book of Eulogies, Elegies, Letters, and Epitaphs*, Pantheon, New York, 1999. Dixson 920.02/R386
- *Leishman, J.B., *The Monarch of Wit: An Analytical and Comparative Study of the Poetry of John Donne*, Hutchinson, London, 1959, Chapter 3, 'Epigrams, Elegies, Satires, Verse Letters', especially pp. 50–106. Dixson 821.3/D6852/L532/1959
- *Matterson, Stephen, and Jones, Darryl, *Studying Poetry*, Arnold, London, 2000, Chapter 3 ('Poem and Tradition'), especially pp. 64–70. Dixson 808.1/M4435s
- Patrides, C.A. ed., *Milton's Lycidas: The Tradition and the Poem*, Holt, Rinehart & Winston, New York, 1961. Dixson 821.4/M662/P7P314
- *Peacock, Alan J., 'Ben Jonson's *Elegies* and Roman Love Elegy', *Études Anglaises*, vol. 32, 1979, pp. 20–27. Dixson P820.5/E85
- Pigman, G.W., *Grief and the English Renaissance Elegy*, Cambridge: Cambridge UP. 1985. Dixson 820.913/P631g
- Sacks, Peter, *The English Elegy: Studies in the Genre from Spenser to Yeats*, Johns Hopkins University Press, Baltimore, 1985. Dixson 820.91/S12/e
- Smith, Eric, *By Mourning Tongues: Studies in English Elegy*, Boydell Press, Ipswich, 1977. Dixson 820.914/S646b
- *Weitzmann, Francis White, 'Notes on the Elizabethan Elegy', *PMLA*, vol. 50, 1935, pp. 434–443. Dixson P805/P738

Literature and Politics

Seminar 1: The politics of reading

This section will focus on the two literary texts listed below in conjunction with sample writings from three theoretical approaches to literature which emphasise the political

dimension of critical practice: cultural materialism, feminism and post-colonialism. It should be stressed here that this list is necessarily selective since the critical and theoretical literature on the politics of literature and art is vast. It should also be stressed that few literary critical and theoretical approaches to literature (and, inseparably, art in the broader sense) could be described as “apolitical” in any complete sense.

Readings – Literary Texts:

Mary Shelley, *Frankenstein*

Charles Dickens, *Hard Times*

Required Critical Reading:

* Call numbers for Dixon Library Collection, UNE

Althusser, L. ‘Ideology and the Ideological State Apparatuses’ in *Lenin and Philosophy and Other Essays* Trans. Ben Brewster. London: NLB, 1971 **Call No:** 335.43/A4671/1971

Armstrong, Nancy ‘The Politics of Domestic Fiction: Dickens, Thackeray and the Brontes’ in *Desire and Domestic Fiction: A Political History of the Novel*. New York: Oxford University Press, 1987 **Call No:** 820.93/A737d

Cohen, Walter ‘Political Criticism of Shakespeare,’ in (eds.) Jean E. Howard & Marian O’Connor, *Shakespeare Reproduced: The Text in History and Ideology* New York: Methuen, 1987 **Call No:** 821.33/DH849s

Gallagher, Catherine, ‘Hard Times’ in *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form, 1832 – 1867*. Chicago: Chicago University Press, 1985 **Call No:** 820.938/G162i

Moi, Toril ‘Introduction’ to *Sexual/Textual Politics: Feminist Literary Theory*, London: Methuen, 1985 **Call No:** 801.95/M712s

Orwell, George, ‘The Prevention of Literature’ in *George Orwell: Inside the Whale and Other Essays* Harmondsworth: Penguin Books, 1957 **Call No:** 821.91/O79S/1962

Perlman, Eliot, ‘Maintain the Wrath’, *Sydney Morning Herald*, Dec. 18, 1999, pp. 10-11 **Call No:** INDN – 315/Per-M.

Spivak, Gayatri ‘*Frankenstein* and a Critique of Imperialism’ in *The Spivak Reader: Selected Works of Gayatri Chavravorti Spivak* eds. Donna Landry and Gerald MacLean, New York: Routledge, 1996. **Call No:** 306/S761s

Seminar 2: The politics of writing

This section will sample a number of literary texts from a range of genres and focus on the ways in which they engage with the politics of gender, class and/or race.

Readings – ‘Literary’ Texts:

Wordsworth and Coleridge, *Lyrical Ballads* (including Preface)

Virginia Woolf, *A Room of One’s Own*

V. S. Naipaul, *In a Free State*

Texts for individual study:

* Note: Students can refer to these texts in either the seminar presentation or essay; however, they will not be the focus of discussion in either seminar. It should also be noted that there is a great number of literary texts which might be suitable examples for discussion, analysis and comparison, and so students should not feel constrained in their reading.

Geoffrey Chaucer: *The Wife of Bath’s Tale*

John Gay: *The Beggar’s Opera*

William Shakespeare: *Richard II*

Assessment

The questions below can serve as topics for the essay or the seminar presentation. In either case, *students are required to refer to at least two texts in preparing a response*, although the extent and range of the reference in a seminar presentation will be necessarily limited by the nature of the task.

If you are completing *either* a seminar presentation (1000 words) *or* an essay (3000 words) for this module, please answer *one* of the following:

1. ‘Literature is never free of politics: it is both a product and producer of political ideologies.’
Discuss.
2. Should aesthetic values be considered as separate from those of politics? If so, on what basis does the distinction rest?
3. ‘Literary texts are sites of conflict and difference, places where values and preconceptions, beliefs and prejudices, knowledge and social structures, may be produced and finally transformed.’
Discuss.
4. In the 21st century, is the artist’s role in society one of challenging dominant modes of thinking as these determine social, political and moral values and practices, or is this very idea of the artist’s “subversive” role redundant in an age of globalised capitalism and mass media?

Further suggested reading:

The following titles are a very small selection of the many works dealing with the various aspects of the relationship between literature and politics.

Note: At the time of writing, not all these titles are held in the Dixon Library

Becker, Carol (ed.) *The Subversive Imagination: Artists, Society, and Social Responsibility*, New York: Routledge, 1994 **Call No:** 700.103/S941

Eagleton, Terry *The Ideology of the Aesthetic*. Oxford: Blackwell, 1990 **Call No:** 111.85/E11i

Foulkes, Peter A. *Literature and Propaganda*, London: Methuen. 1983 **Call No:** 801/F767L

Hitchens, Christopher. *Unacknowledged Legislation: Writers in the Public Sphere*, London: Verso, 2000

Howe, Irving. *Politics and the Novel*, London: Stevens, 1961/1970 **Call No:** 808.3/H856P/1961

Nussbaum, Martha C. *Poetic Justice: The Literary Imagination and Public Life*, Boston/Mass.: Beacon Press, 1995 **Call No:** 809.93358/N975p

Wilding, Michael. *Political Fictions*, London: Routledge & Kegan Paul, 1980 **Call No:** 809.3/W673p

Staff contacts:

Dr Cathy Waters cwaters@une.edu.au 6773 2577

Dr Stephen Harris: sharris9@une.edu.au 6773 2964

Life Writing

The texts for discussion in seminars are as follows:

Seminar 1 (with Russell McDougall):

Lucy Frost, ed. *No Place for a Nervous Lady*

Raymond Gaita *Romulus, My Father*

Seminar 2 (with Anne Pender):

Hermione Lee *Virginia Woolf*

Claire Tomalin *Jane Austen: A Life*

The remaining texts are for individual study and will not be the focus of seminars.

Vladimir Nabokov *Speak, Memory*
 Michael Ondaatje *Running in the Family*

This strand of the English Honours programme looks at Life Writing in a number of its key forms and genres. You are asked to examine the ways by which subjectivity in writing is determined by literary (generic) conventions as well as by its various social and cultural contexts.

Assessment

Topics for Seminar Presentations:

Please address *one* of the following 11 topics, with close and careful reference to *one* of the texts set for seminar discussion above.

1. questions around subjectivity, identity and agency;
2. the ways by which writing positions its subject(s);
3. the nature and generic boundaries of the various forms of life writing;
4. its modes of historical understanding and the moral categories by which it operates (e.g. authenticity, value, purpose);
5. the social, cultural and psychological intersections of the subjectivities expressed therein;
6. the significance of spatial and temporal continuities and disjunctions;
7. the nature of the autobiographical and biographical self (autonomous and transcendent? or contingent and provisional?)
8. the role of memory;
9. the relation of individuality to different forms of collectivity;
10. the various categories of personhood that operate in life writing (e.g. race, class, gender, ethnicity, etc.);
11. the narrative conventions for truth-telling in different social and/or cultural contexts.

Essay Questions:

Please choose 1 of the following questions. Do NOT write on a text that you have addressed for assessment in a seminar presentation.

1. Discuss the differing interrelations of class and ethnicity (or race, or gender) in the creation of the narrating subject position in two of the autobiographies or biographies listed for reading in this Honours strand.
2. Write an essay giving a comparative perspective on the subject of kinship (of family) with reference to two of the autobiographies or biographies listed for reading in this Honours strand.

3. How is social memory made by the writing of lives? Discuss with reference to 2 of the autobiographies or biographies listed for reading in this Honours strand.

Further Reading:

There are some very good online indexes relating to this area. They include:

- **Psychobiography.com:** <http://www.psychobiography.com/>
- **Center for Biographical Research (General Reference Internet Resources):** <http://www.hawaii.edu/biograph/links/genref.html>

The **AusLit** database provides a very useful search engine for individual authors and their works. It is available from the UNE Library homepage under E-Resources.

Among printed works, the major publications are:

John Colmer. *Australian Autobiography : The Personal Quest* (South Melbourne: Victoria : Oxford University Press, 1989).

David McCooey. *Artful Histories: Modern Australian Autobiography* (Melbourne: Cambridge University Press, 1996).

Gillian Whitlock. *The Intimate Empire: Reading Women's Autobiography* (London; Cassell, 2000).

Staff Contacts:

A/Professor Russell McDougall rmcdouga@une.edu.au 02 6773 2642

Return To History

How do we understand the relationship between literature and history? Are the historical circumstances surrounding the production of a literary work integral to our understanding of its meaning, or do literary works transcend the times in which they were written? Or is history itself a narrative, like literature? Are both merely cognate discourses which are part of a history which is still being inscribed? This module looks at the ways in which literary theorists and critics have answered this question. It should be noted, that some of the theoretical ideas canvassed here overlap with those studied in the Module, Literature and Politics. New Historicism and Cultural Materialism are approaches which look at questions of culture and power within historical frameworks.

The first seminar juxtaposes “Old” and “New Historicism” and applies these approaches to two of your set texts. These texts are now “historical”, though in their own time they were received as “contemporary”. The second seminar focuses on two texts which represent a historical past in terms of contemporary concerns. Particular issues of gender will be discussed in this seminar.

Seminar 1: Literature in/as History (with Leonie Rutherford)

Readings—Literary Texts

Jonathan Swift, *A Modest Proposal*

John Gay, *The Beggar's Opera*

Required Critical Reading

Bennett, Andrew, and Royle Nicholas. "History". From *An Introduction to Literature, Criticism and Theory: Key Critical Concepts*. London: Prentice Hall/Harvester Wheatsheaf, 1995. pp. 91-102. **Call No:** 801.95/B471i/2004 (3rd ed).

Brannigan, John. "The Turn to History: Key Contexts and Theorists". From *New Historicism and Cultural Materialism*. London: Macmillan, 1998, pp. 19-54 (Excerpts). **Call No:** 801.95/B821n

Denning, Michael. "Beggars and Thieves", *Literature and History*, 8 (1982), 41-55.

Foucault, Michel. "Panopticism". Excerpts from *Discipline and Punish: The Birth of the Prison*, reprinted in *New Historicism and Cultural Materialism: A Reader*. Ed. Kieran Ryan. London: Arnold, 1996, pp. 11-16. **Call No:** 801.95/N532

Greenblatt, Stephen. "Towards a Poetics of Culture". In *The New Historicism*, ed. H. Aram Veesser. London and New York: Routledge, 1989, pp. 1-14. **Call No:** 801.95/V421n

Seminar 2: Re-Presenting the Past: History in Literature (with Jane O'Sullivan)

Readings—Literary Texts

John Fowles, *The French Lieutenant's Woman*

William Shakespeare, *Titus Andronicus*

In addition students are asked to view two films if possible:

The French Lieutenant's Woman (Dir. Karel Reisz, 1981)

Titus (Dir. Julie Taymor, 1999)

These films are available on DVD and VHS.

This topic will consider a range of issues pertaining to the re-presentation of an historical past. Discussion will include what these texts have to say to readers in various contexts, the reading and representational strategies that have been deployed in the re-working of these texts, and some of the particular effects of gender and genre.

Required Critical Reading

Beer, Gillian. "Representing Women, Re-Presenting the Past." In *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. Ed Catherine Belsey and

Jane Moore. Basingstoke: Macmillan Education, 1989, pp. 63-80. **Call No:** ENGL 375/Bee-R

Nelson, Judith Lowder. "History as Usual? Feminism and the New Historicism". (Excerpts). In *The New Historicism*. Ed. H. Aram Veenser. New York and London: Routledge, 1989, pp. 152-167. **Call No:** 801.95/V421n

Sellery, J'Nan Morse. "The Struggle With Sarah: Fowles, Pinter, Reisz, And The French Lieutenant's Woman," *West Virginia University Philological Papers*, Fall 2000 p82 (14). *

*Please note, this article is available through the Dixson Library electronic resource – "Expanded Academic". Go to the library web page, click on catalogue, and select Expanded Academic from the list on the left of the screen. Once in, type in the Author's name, and the article will appear in the resulting list.

Assessment

The questions below can serve as topics for the essay or the seminar presentation. In either, case, *students are required to refer to at least two texts in preparing a response*, although the extent and range of reference in a seminar presentation will be necessarily limited by the nature of the task.

If you are completing *either* a seminar presentation (1000 words) *or* an essay (3000 words) for this module, please answer one of the following:

1. Where earlier literary historiographers distinguish between literary text (foreground) and history (background), New Historicist critics have "evolved a method of describing culture in action". Objects of material culture, such as official documents, newspapers, etc are transferred to a new discursive sphere and become "aesthetic property". Discuss.
2. According to Stephen Greenblatt, "an openness to the theoretical ferment of the last few years is precisely what distinguishes the new historicism from the positivist historical scholarship of the early twentieth century".
3. According to Gillian Beer, "the task of the literary historian is to receive the same fullness of resource from past texts as from present: to respect their difference, to revive those shifty significations which do not pay court to our concerns but are full of the meaning of that past present. The text fights back: but it can do so only with meaning for us only if we read it with enough awareness of the submerged controversies and desires which are *not* concerned with us". Discuss.
4. "Non-feminist 'new historicism' ... has been widely criticized for its tendency to insist upon the totalising power of hegemonic ideologies, ideologies implicitly informed by elite male values and often presented as typical of the way culture itself is constructed as a whole". Discuss.
5. "A feminist informed reading practice can breathe new life into our relationships with 'old' texts". Discuss.

Staff contacts:

Dr Leonie Rutherford

lrutherf@une.edu.au

2 6773 2918

Dr Jane O'Sullivan

josulli@une.edu.au

2 6773 2963

Honours in Communication Studies

Unit Description

COMM 401H explores the fields of study, approaches and concerns that are central to communication studies. It has two components: the School's Honours Core Module and a Communication Studies Advanced Topics Module. The Core Module provides grounding in research methods and the relationships between communication studies and neighbouring disciplines. The Advanced Topics Module develops knowledge of print media, film, television and digital communications. How are these forms produced, circulated and used? What roles do they play in social life? Both modules use case studies to explore communication practices in their historical and cultural contexts.

There is a WebCT Special Unit for ECT Honours. Please log in regularly to check for information of relevance to your study program.

Core Module Part 2: (A) Methods and Issues of Scholarship

(6 credit points)

This component of the Honours Core Module is more discipline-specific than the 'Common Topics' section, but builds on it. It continues the work on processes of conducting research in the discipline and extends the study of concepts, debates and conventions of scholarship in Communication Studies.

Students will choose an issue, through negotiation with the teaching staff, on which to undertake further reading and write the essay for this section of the module. They are asked to consider the possibilities and limitations of undertaking research into the issue. As part of this process, they are asked to consider the suitability of particular approaches to their chosen issue, the range and availability of readings and research sources, and the angle on the topic that allows them to take account of previous writings on it while also making their own new contribution to scholarship.

Note: During 2007, discussion with members of the teaching staff in Communications Honours will be facilitated by the WebCT Discussion Board. This is not a platform for content delivery as much as a space for networking and sharing of community research. Log on for preliminary exploration of concepts relating to research methods in Communication Studies and theoretical issues involved in both the Common Topics and Disciplinary Topics of the Core Module.

The following are some issues and areas of reading that you could choose to pursue in the 'Methods and Issues of Scholarship' part of the Honours Core Module. These discipline topics and readings provide ways of extending the work of the 'Common Topics' section of the Core Module, in ways especially relevant to further work in the Communication Studies field in the Honours program.

The categories in which particular issues may be defined through discussion with the teaching staff include:

- Representation
- Genre
- Narrative
- Authorship
- Production and distribution contexts
- Multimedia
- Audience
- Methods and rationales of ‘textual analysis’

General Reading

While assignments and resources need to be focused through discussion with staff, the following are some general readings that you may find useful in relation to some of these categories and options for work. We strongly recommend that you purchase or obtain sole access to the following (Library holds several copies):

Thwaites, A., L. Davis and W. Mules (2002). *Introducing Cultural and Media Studies: a semiotic approach*. Houndmills: Palgrave.

Hartley, J. (2002). *Communication, Cultural and Media Studies: The Key Concepts*. London: Routledge.

*These texts can provide definitions for use in class and online discussions. They are also recommended for the Advanced Topics in Communication Module: ‘Topics in Media and Cultural Studies’.

In addition, here are some further suggestions: further readings can be added in class and online discussions.

Representation

Branston, G. and Stafford, R., 1999, *The Media Student’s Book*, London, Routledge, Ch. 10 ‘Representations’, 125-136 and Ch. 11 ‘Case Study: Stereotyping’, 137-142.

Du Gay, P., S. Hall, L. Janes. H. Mackay and K. Negus (1997). *Doing Cultural Studies: the story of the Sony Walkman*. Especially pp. 24-40.

Hall, Stuart (ed.), *Representation: Cultural Representations and Signifying Practices*. London: Sage/The Open University.

Selby, Keith & Ron Cowdery, *How to Study Television*, Houndmills, Macmillan, 1995. Especially Chapter 2, ‘Analysing a Media Text’, and p. 69.

Williamson, Dugald, Review article: Keith Selby and Ron Cowdery, *How to Study Television*, *Screen*, 39/3, 1998, pp. 306-312.

Genre

- Branston, G. and Stafford, R., 1999, Ch. 8 “Genres” and Ch. 9 “Case study: Science fiction” in *The Media Student’s Book*, London, Routledge, 105-124.
- Bonner, Frances, 2000, “Lifestyle Programs: ‘No choice but to choose’”, in Turner, Graeme and Cunningham, Stuart, eds, *The Australian TV Book*, Sydney, Allen & Unwin, 103-116.
- Bowles, Kate, 2000. “Soap opera: ‘No end of story, ever’”, in Turner, Graeme and Cunningham, Stuart, eds, *The Australian TV Book*, Sydney, Allen & Unwin, 117-129.
- Corrigan, Timothy, 2002, “Genres” in *A Short Guide to Writing about Film*, New York, Longman, 98-101.
- Gledhill, Christine, 1997, “Genre and Gender: the case of soap opera” in Hall, Stuart, ed. *Representation: cultural representations and signifying practices*, London, Sage Publications in association with the Open University, 337-386.
- Hansen, A., Cottle, S., Negrine, R. & Newbold, C., 1998, “Analysing the Moving Image: Genre” in *Mass Communication Research Methods*, Houndmills, Macmillan, 163-188.
- Hart, Roderick P., 1997, “Generic studies of form”, *Modern Rhetorical Criticism*, Needham Heights, Massachusetts, Allyn & Bacon, 121-128.
- Rowe, David, 2000, “Sport: the genre that runs and runs”, in Turner, Graeme and Cunningham, Stuart, eds, *The Australian TV Book*, Sydney, Allen & Unwin, 130-141.
- Thwaites, T., Davis, L. and Mules W., 2002, “Genre and Intertextuality”, in *Introducing Cultural and Media Studies: a semiotic approach*, Houndmills, Palgrave, 96-116.

‘Narrative’ and ‘Methods and rationales of textual analysis’

- Cunningham, Stuart & Graeme Turner (eds), 2002, *The Media and Communications in Australia*, Sydney, Allen & Unwin. Chapters 5 and 6.
- Selby, Keith & Ron Cowdery, *How to Study Television*, Houndmills, Macmillan, 1995 (use index).
- Chatman, Seymour (1978). *Story and Discourse: narrative structure in fiction and film*, Ithaca and London, Cornell University Press. Especially sections on narrative and cultural frameworks from ‘Story: Events’, pp. 43-55 and 84-95.

Audience

- Branston, G. and Stafford, R., 1999, *The Media Student’s Book*, London, Routledge, Chapter. 32, ‘Audiences’, pp. 403-420 (note ‘Further references, pp. 419-420) and Chapter 11, ‘Selling Audiences’, pp. 422-431.

- Du Gay, P., S. Hall, L. Janes. H. Mackay and K. Negus (1997). *Doing Cultural Studies: the story of the Sony Walkman*. 'Consuming the Walkman', pp. 83-109.
- Craig, Geoffrey (2004). *The Media, Politics and Public Life*, Sydney, Allen & Unwin. Especially Chapter 3, 'The Public', pp. 47-68.
- Selby, Keith & Ron Cowdery, *How to Study Television*, Houndmills, Macmillan, 1995 (use index).

Multimedia

- Barr, Trevor (2000). *newmedia.co.au: The Changing Face of Australia's media and Communications*. St Leonards, NSW: Allen & Unwin.
- Flew, Terry (2002). *New Media: An Introduction*. South Melbourne: Oxford University Press.

Assessment in the Honours Core Module

The assessment in the Honours Core Module is two written papers, one on the 'Common Topics' and the other on the 'Methods and Issues of Scholarship'.

Assignment 1

- Word length:** 3500-4000 words
- Weighting:** 25% of value of the unit.

Assignment 2

- Word length:** 3500-4000 words
- Weighting:** 25% of value of the unit.

Topics for Assignment 1, on the 'Common Topics' are distributed with the Residential School information for semester 1.

Topics for Assignment 2 are negotiated in the discipline meeting on 'Methods and Issues of Scholarship' at the Residential School.

Please note that all assignments in the Honours course are double marked. When submitting your assignments, please provide two copies to facilitate marking.

(B) Advanced Topics in Communication Studies (12 credit points)

Like the Honours Core Module, this module of COMM 401H has two parts. These are:

- ‘Topics in Media and Cultural Studies’ and
- ‘Cinematic Narrative’

Each part of the module is equal in content and assessment requirements to the other, so each can be considered as the equivalent of 6 credit points weighting within the Honours Core Module.

The first part, ‘Topics in Media and Cultural Studies’, provides a grounding in the recent development, theories, methods and concerns of interrelated areas of media studies and cultural studies, and debates in these fields. The Second part, ‘Cinematic Narrative’, provides the opportunity for explication and interpretation of fictional narratives produced (in the first instance) for the cinema by considering questions of narrative approach and modes of interpretation, including processes of cultural recognition and the complexities of individual response.

‘Topics in Media and Cultural Studies’

This part of the Communication Studies Discipline Module introduces students to currents in contemporary media and cultural studies. It explores key concepts and the work of major theorists in these areas at an advanced level. Rather than attempt a comprehensive overview of the two interrelated disciplinary areas, it focuses on selected topics and case studies. The section seeks to:

- Develop students’ understanding of a range of issues in media and cultural studies, their contexts, histories, politics and wider implications;
- Develop the students’ understanding of how media and cultural methodologies work as modes of description and analysis; and
- Provide a background in aspects of the disciplinary history of media and cultural studies, particularly in the Australian context.

Class work includes general discussion of materials in the recommend texts above, and in the Library’s e-reserve collection. These relate to topics such as:

- Defining the fields, methods and objects of study in media studies and cultural studies.
- The interrelations of media studies and cultural studies.
- Ways of understanding the history of media studies and cultural studies.
- The relations of these areas to other disciplinary fields.
- The interrelations of communication technologies and personal and cultural attributes.
- Media, cultures and politics.
- Feminism and cultural studies.
- Australian cultural studies.

Resource readings

Thwaites, A., L. Davis and W. Mules (2002). *Introducing Cultural and Media Studies: a semiotic approach*. Houndmills: Palgrave.

Hartley, J. (2002). *Communication, Cultural and Media Studies: The Key Concepts*. London: Routledge.

The following additional readings are held in e-reserve.

1. Nelson, Cary, Paula A. Treichler & Lawrence Grossberg (1992). 'Cultural Studies: An Introduction'. In Grossberg, L., Nelson, C., Treichler, P. (eds) *Cultural Studies*. New York: Routledge, pp. 1-16.
2. Turner, Graeme (1991). 'The idea of cultural studies'. In Turner, G., *British Cultural Studies: An introduction*. Routledge, New York and London, pp. 11-37, 236
3. Du Gay, P., S. Hall, L. Janes. H. Mackay and K. Negus (1997). *Doing Cultural Studies: The story of the Sony Walkman*, (excerpt) 'Making Sense of the Walkman'. London, Sage in association with the Open University, pp. 8-18.
4. Hall, Stuart (1997 [1974]). 'The television discourse – encoding and decoding'. In Gray, Ann and Jim McGuigan (eds), *Studying Culture: An introductory reader*, London, Arnold, pp. 28-34.
5. Grossberg, Lawrence (1991). 'Strategies of Marxist Cultural Interpretation'. In Avery, Robert K. and David Eason (eds), *Critical Perspectives on Media and Society*, New York, The Guilford Press, pp.126-159.
6. Long, Elizabeth (1991). 'Feminism and Cultural Studies', in Avery, Robert K. and David Eason (eds), *Critical Perspectives on Media and Society*, New York, The Guilford Press, pp.114-125.
7. Bennett, Tony (1996). 'Out in the Open: reflections on the history and practice of cultural studies', in *Cultural Studies*, Vol. 10, No. 1, pp. 133-153.
8. Hunter, Ian (1992). 'Aesthetics and Cultural Studies'. In Grossberg, L., Nelson, C., Treichler, P. (eds), *Cultural Studies*. New York: Routledge, pp. 347-372.
9. Paul Hirst and Penny Woolley, *Social Relations and Human Attributes*, London, Tavistock, 1982, 31-42 (from Chapter 2, 'The social formation and maintenance of human attributes').
10. Raymond Williams, *Culture*, Glasgow, Fontana, 1981, 89-112 (most of Chapter 4, 'Means of Production').
11. Saunders, David & Ian Hunter, 'Lessons from the 'Literary': how to historicise authorship', *Critical Inquiry*, No. 17, 1991, 479-509.

Some additional readings (Library)

Frow, J. and Meaghan Morris (eds) (1993). *Australian cultural studies: a reader*. St Leonards, NSW: Allen & Unwin. 'Introduction' is recommended reading.

Staff Contacts:

Dr Leonie Rutherford

lrutherford@une.edu.au

6773 2644

'Cinematic Narrative'

This part of the 'Communication Studies Discipline Module' initially focuses on a group of feature films selected to exemplify differing approaches to narrative structure and the ways they are applied in films and recognised by film audiences. These understandings are then applied to questions of identification and recognition at both individual and wider cultural levels.

The first part of this section, '**Narrative and Cultural Recognition**', addresses the following issues and themes:

- Defining narrative.
- Different types of narrative approach to fictional cinema:
 - Realistic narrative style—*Brokeback Mountain* (Ang Lee, 2005.)
 - Fantasy narrative style—*Donnie Darko* (Richard Kelly, 2001)
 - Generic-coded narrative style—*Chicago* (Rob Marshall, 2002)
- The relationship between recognition and response to narrative style.
- Shared cultural codes and perceptions.
- Narrative style as meaning-making.
- Effect of generic codes and convention on narrative meaning.
- Notion of an 'interpretative community'.

The second part of this section, '**Representation and Identification**', addresses the following issues and themes:

- Defining the relationship between representation and identification.
- Psychoanalysis and individual response to narrative films
 - Sadistic and masochistic viewing positions—*Scream* (Wes Craven, 1996)
 - Androgyny and sexuality—*Holy Smoke* (Jane Campion, 1999))
 - Shifting lines of identification—*Brokeback Mountain*
- Relationship between subjectivity and meaning.

- Relationship between viewing context and meaning.
- Resistant viewing positions.
- Viewer's role in textual production.

Required Reading

You are strongly advised to purchase the films that are required viewing. It is not enough to view these films once.

Corrigan, Timothy. 2005. *A Short Guide to Writing About Film*. Sixth edition. New York: Pearson Longman. (Earlier editions, such as 4th and 5th, may suffice; additions previous to these are likely to be less helpful.)

Resource Readings

Narrative

Maltby, Richard and Craven, Ian. 1995. *Hollywood Cinema: An Introduction*. (Chapter X, 'Narrative', pp. 323-60). Oxford: Blackwell.

Graeme Turner, *Film as Social Practice*. 3rd Edn. London: Routledge. 1988. 78-108.

Representation and Identification

Jones, Ann Rosalind. (1981) "Writing the Body: Toward an Understanding of l'Écriture feminine", in *The New Feminist Criticism: an Anthology*, eds. Elaine marks & Isabelle de Courtivron, New York: Schocken Books, pp. 361-377.

Mulvey, Laura. (1975) "Visual Pleasure and Narrative Cinema", in *Film Theory and Criticism: Introductory Readings*, ed. Gerald Mast, Cohen, Marshall & Braudy, Leo, New York: Oxford University Press, 1992, pp. 746-757.

Studlar, Gaylyn. (1985) "Masochism and the Perverse Pleasures of the Cinema", in *Film Theory and Criticism: Introductory Readings*, ed. Gerald Mast, Marshall Cohen & Leo Braudy, New York: Oxford University Press, 1992, pp. 773-790.

Recommended Reading

(Not all the works listed below are available from the Dixson Library Collection. Budgetary restrictions in the past decade, together with the growth of cinema studies at UNE mainly taking place over the same period, have meant that not all works that may be relevant to this unit are on Dixson's shelves. The Call numbers are provided where available.)

Film and Narrative

Anderson, Joseph D. 1996. *The Reality of Illusion: An Ecological Approach to Cognitive Film Theory*. Carbondale, IL: Southern Illinois University Press.

- Berger, Arthur Asa. 1997. *Narratives in Popular Culture, Media and Everyday Life*. Thousand Oaks, CA: Sage. 401.41/B496n
- Branigan, Edward. 1992. *Narrative, Comprehension and Film*. London: Routledge. 791.43/B821n
- Bordwell, David. 1985. *Narration in the Fiction Film*. Madison: University of Wisconsin.
- David Bordwell and Kristen Thompson, *Film Art: An Introduction*. 6th Edn. New York: McGraw-Hill. 2001. 60-70. 791.4309/B729n
- Bordwell, David. 2006. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press. 791.430973/B729w
- Bordwell, David, Thompson, Kristin and Staiger, Janet. 1985. *The Classic Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press.
- Buckland, Warren. 1998. 'A Close Encounter with *Raiders of the Lost Ark*: Notes on Narrative Aspects of the New Hollywood Blockbuster', in Steve Neale and Murray Smith, eds, *Contemporary Hollywood Cinema*. London: Routledge. 791.430973/C761
- Cawelti, John G. 1976. *Adventure, Mystery, and Romance*. Chicago: University of Chicago.
- Cowie, Elizabeth. 1998. 'Storytelling: Classical Hollywood Cinema and Classical Narrative' in Steve Neale and Murray Smith, eds, *Contemporary Hollywood Cinema*. London: Routledge. 791.430973/C761
- Fell, John L. 1986. *Film and the Narrative Tradition*. Berkeley: University of California. 791.430973/F317f
- Fleishman, Avrom. 1992. *Narrated Films: Storytelling Situations in Cinema History*. Baltimore: John Hopkins UP. 791.43015/F596n
- King, Geoff. 2000. *Spectacular Narratives: Hollywood in the Age of the Blockbuster*. London: I.B.Taurus.
- Lacey, Nick. 2000. *Narrative and Genre: Key Concepts in Media Studies*. Basingstoke, Hampshire: Macmillan. 791.43097/M261h
- Pramaggiore, Maria and Wallis, Tom. 2006. *Film: A Critical Introduction*. Boston: Pearson Education. Chapter 3, 32-53. 791.43/P185f
- Prince, Stephen. 2004. *Movies and Meaning: An Introduction to Film*. 3rd ed. Boston: Pearson. Chapter 6, 213-260. 791.431/P957m/2004
- Thompson, Kristin. 1999. *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*. Cambridge, MA: Harvard University Press. 808.23/T473s
- Thompson, Kristin. 2003. *Storytelling in Film and Television*. Cambridge, MA: Harvard University Press.

Wilson, George M. 1986. *Narration in Light: Studies in Cinematic Point of View*. Baltimore: John Hopkins UP. 791.4301/W748s

Narrative Theory/Narratology

Note: Much of the discussion of narrative theory is based in the study of literary narratives. Nonetheless, much of it is informative for the consideration of cinematic narratives, as some of the works below explicitly demonstrate.

Chatman, Seymour. 1978. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca, NY: Cornell University Press. 700.1/C495S

Chatman, Seymour. 1990. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. Ithaca, NY: Cornell University Press.

Genette, Gerard. 1980. *Narrative Discourse: An Essay in Method*. Trans. Jane E. Lewin. Ithaca, NY: Cornell University Press. 841.91/P968Z/G328

Herman, Luc and Vervaeck, Bart. 2001. *Handbook of Narrative Analysis*. Lincoln and London: University of Nebraska Press. 808/H551h

Lothe, Jakob. 2000. *Narrative in Fiction and Film*. New York: Oxford University Press. 808.3/L882n

Scholes, Robert and Kellogg, Robert. 1966. *The Nature of Narrative*. London: Oxford University Press. 809.923/S368n

Todorov, Tzvetan. 1977. *The Poetics of Prose*. Trans by Richard Howard. Oxford: Basil Blackwell. 809/T639P/1977

Genre Criticism—General

Altman, Rick. 1999. *Film/Genre*. London: BFI Publishing. 791.43/A468f

Browne, Nick. ed. 1998. *Refiguring Film Genres: Theory and History*. Berkeley: University of California..

Dixon, Wheeler Winston. *Film Genre 2000: New Critical Essays*, State University of New York Press, New York, 2000.

Grant, Barry K. ed. 1977. *Film Genre: Theory & Criticism*. Metuchen, NJ: Scarecrow.

Grant, Barry Keith. ed. 1986. *Film Genre Reader II*. Austin: University of Texas. 791.436/F482

Kaminsky, Stuart M. 1977. *American Film Genres: Approaches to a Critical Theory of Popular Film*. New York: Laurel.

Lacey, Nick. 2000. *Narrative and Genre: Key Concepts in Media Studies*. Basingstoke, Hampshire: Macmillan. 302.23/L131n

Neale, Steve. 1980. *Genre*. London: British Film Institute.

Neale, Steve. 2002. *Genre and Contemporary Hollywood*. London: BFI Publishing. 791.430973/G335

Schatz, Thomas. *Hollywood Genres: Formulas, Filmmaking and the Studio System*, McGraw-Hill, New York, 1981.1976. 791.4309/S312h

Solomon, Stanley J. *Beyond Formula: American Film Genres*, Harcourt Brace and Jovanovich, New York, 1976.

Genre Criticism—Musicals

Rick Altman, *The American Film Musical*, BFI Publishing, London, 1989. 791.436/A468a

Jane Feuer, *The Hollywood Musical*, 2nd ed., Macmillan, Basingstoke, 1993. 791.436/F423h/1993

Psychoanalytic Criticism

Clover, Carol J. (1992) *Men, Women, and Chainsaws: Gender in the Modern Horror Film*, New Jersey: Princeton University Press.791.43616/C647m

Creed, Barbara. (2005) *Phallic Panic: Film, Horror and the Primal Uncanny* Melbourne: Melbourne University Press. 791.436164/C913p

Staff Contacts:

Dr Jane O’Sullivan josulli@une.edu.au 6773 2963

Dr Neil Rattigan nrattiga@une.edu.au 6773 2624

Assessment

Assessment in this module is by:

- one seminar presentation (1000 words) to be delivered at the Residential School, weighted at 30%
- one essay (3500-4000 words) weighted at 70%.

Note: The seminar and the essay must be taken from different thematic units. For example, if you do your essay on ‘Cinematic Narrative’, then you must choose one of the questions from ‘Topics in Media and Cultural Studies’ for your seminar presentation.

Please contact the relevant seminar convenor at least one month before the Residential School with your seminar topic. This will make it easier for us to plan the sessions.

Assignment Topics: 'Media and Cultural Studies'

Note: These questions relate to the **Topics in Media and Cultural Studies** section of the module.

Both seminar and essay must evidence proper referencing conventions and list of works cited provided (essay) or available to be sighted (seminar).

Topic: Choose ONE of the following topics.

1. Discuss the issues that arise in defining cultural studies, including its history, approaches and objects of study. Refer to at least three articles or chapters dealing with these issues and compare and contrast the ideas and arguments developed in them.

You may choose your articles/chapters from the readings provided for the module and/or from your own wider reading.

OR

2. Write an analysis of two articles or chapters from academic works that you find interesting and helpful in mapping particular theoretical approaches used in cultural and media studies.

The analyses of each article/chapter should be approximately equal in word length. You may choose your articles/chapters from the readings provided for the module and/or from your own wider reading.

Please focus your analysis in three areas:

- the highlighting and explanation of key terms and concepts;
- the use in the reading of recognisable modes of argument; and
- the way in which the value of particular approaches, or ways of setting up and examining particular problems in the cultural/media studies field, is argued.

You are also asked to prepare an annotated bibliography including at least four other articles/chapters that complement your analysis of the two main articles or chapters. Each item referenced should be annotated by a few sentences to denote its essential points of content and its relevance to your analysis. The word length (equivalent) for the annotated bibliography is approximately 500 words.

OR

3. 'Cultural studies is an interdisciplinary field where certain concerns and methods have converged ... [i]t is not, however, a unified field' (Graeme Turner, *British Cultural Studies*, London, Routledge, 1996, p. 11). Turner refers to the 'lines of argument and division as well as of convergence' in cultural studies. Explain and illustrate what you consider are major lines of argument and convergence in this field.

OR

4. According to L. Grossberg, C. Nelson, and P. Treichler, feminism had a role in forcing cultural studies to ‘rethink its notions of subjectivity, politics, gender and desire’ (*Cultural Studies: an introduction*, New York, Routledge, 1992, p. 9). Discuss feminist interventions in cultural studies, with close reference to at least three articles or chapters dealing with the question of the thinking and rethinking of cultural studies, and consider the impact of feminism on cultural studies.

OR

5. Discuss the relation between communication technologies and the formation and maintenance of personal and cultural attributes, using historical or contemporary examples to illustrate your analysis.

For this topic, relevant readings include:

Raymond Williams, *Culture*, Glasgow, Fontana, 1981, 89-112 (most of Chapter 4, ‘Means of Production’).

McLuhan, Marshall, ‘The Printed Word’ from *Understanding Media: the extensions of man*, New York, Signet, 1964, 155-162. (Other parts of this book and other writings by McLuhan are relevant.)

Hirst, Paul & Penny Woolley, *Social Relations and Human Attributes*, London, Tavistock, 1982, 31-42 (from Chapter 2, ‘The social formation and maintenance of human attributes’).

Ellen Balka, ‘Rethinking “The Medium is the Message”: agency and technology in McLuhan’s writings’, *Media International Australia*, February 2000, No. 94, 73-87.

Saunders, David & Ian Hunter, ‘Lessons from the ‘Literatory’: how to historicise authorship’, *Critical Inquiry*, No. 17, 1991, 479-509.

OR

6. In his introduction to *Nation, Culture, Text*, Graeme Turner quotes Meaghan Morris’s comment that ‘In the Australian context I’m working in, the bottom line is really a question mark’. Turner goes on to argue for the idea of ‘positive unoriginality’ as a way of talking about the multiply fragmented field of Australian cultural studies. Discuss these ideas, drawing on your reading of materials in Australian and British cultural studies, and showing some of the ways in which cultural studies has been contested, rearticulated and renewed by its employment in the Australian cultural context.

OR

7. Write your own question that allows you to undertake a more detailed study of a particular issue or problem developing out of the topic that you discussed in Assignment 1 for this module. If choosing this option, you should show how your second assignment builds on and adds to what you have written in the first assignment. You should make use of several further theoretical sources and discuss additional examples (objects of study) to which you apply media studies/cultural studies methods or approaches. If choosing this option, please consult with the module coordinator/teaching staff.

OR

8. A topic negotiated with the teaching team.

Assignment Topics: 'Cinematic Narrative'

Guidelines

This assignment is for the 'Cinematic Narrative' section of the module.

In your assignment, you should include detailed analysis of the two (2) designated films (see topic and below) and, *if appropriate*, analysis of or reference to other films from this section as appropriate. You should not allow any analysis of other films to distract from your analysis of the *set two films*.

You must include a list of works cited, including all films, at the end of your essay.

In order to complete the requirements of this assignment, you will need to view two (2) additional films: *Strictly Ballroom* (Baz Luhrmann 1992) and *Halloween H20: Twenty Years Later* (Steve Miner 1998). The following additional readings will be of value in meeting the requirements of this assignment:

Assignment Topic Reading Resources

Buchbinder, David. 1998. 'Strictly ballsroom' in *Performance Anxieties: Re-producing Masculinity*. Sydney: Allen and Unwin.

Champagne, John. 1997. 'Dancing Queen? Feminist and Gay Male Spectatorship in Three Recent Films from Australia'. *Film Criticism*, vol.21, no.3. 66-88.

Rattigan, Neil. 2005. *Strictly Ballroom: A Film for Our Time*. Armidale: CALLTS.

Topic:

Discuss *Strictly Ballroom* and *Halloween H20: Twenty Years Later* in light of the approaches considered in the Cinematic Narrative section of the unit. In considering how these films make meaning and the meanings they make, you should make detailed and purposeful use of the full gamut of understanding and knowledge provided by the two aspects of the analysis of cinematic narrative studied in this section of the unit. Your discussion may include reference to the other films studied in this section of the unit but the focus must be on two designated films.

Marking Criteria

1. Clarity with which your approach to the topic is formulated and developed.
2. Evidence and appropriate acknowledgement of relevant reading, research and understanding of module work on cinematic narrative as reflected in the seminar or essay.

3. Coherence (organisation) of the analysis/argument in the assignment. Including the capacity to synthesise sources and develop appropriate examples.
4. Quality of expression and presentation, including grammar, punctuation, spelling, paragraph construction, correct referencing and ability to write cogently within the word limits.

Please note that all assignments in the Honours course are double marked. When submitting your written assignments, please provide two copies to facilitate marking.

Honours in Theatre Studies

Core Module Part 2: (A) Methods and Issues of Scholarship

(6 credit points)

Students doing Honours in Theatre Studies will undertake two extended exercises designed to enhance their skills in research methods and scholarly writing appropriate to the discipline. The assessment for this part of the program will be based on a half-hour oral presentation (which is also submitted in written form), which will make practical use of the research and writing skills already explored in the module. This will also prepare students for the writing of the thesis, which is completed as THEA 402H.

(B) Advanced Topics in Theatre Studies

(12 credit points)

This module is designed to give students in Theatre Studies the chance to exercise and develop their skills in theatre practice, and is based around the production of a play, either on stage or on paper.

Students who have the ability to direct a full production of a play of 30 minutes to one hour in duration, either on campus in Armidale or at an established theatre company elsewhere, can do this in practice. Students taking this option are required to fulfill three tasks in the following sequence:

1. Under the guidance of a member of staff who has agreed to supervise the project, prepare an extensive written rationale for the choice of play and a detailed dramaturgical research exercise into the chosen script, demonstrating familiarity with important aspects of the play and its background, and outlining a concept or an approach to the production. Students who direct productions outside Armidale need to arrange with their supervisor, in advance, a way of adequately and appropriately documenting the production so that it can be satisfactorily assessed.
2. Direct the play for performance with an audience, providing adequate documentation of the performance if it is not staged in Armidale.
3. Write an extended reflective analysis of the production process and an evaluation of the results of the exercise, again under the guidance of the supervisor.

Students who do not have the ability to direct a production in practice can undertake a theoretical written exercise based around the director's preparation before the first rehearsal. This involves a series of specific tasks focusing on different aspects of the director's responsibility.

For either option, students can, if they wish, choose a play which relates to the topic of their thesis.

More detailed specific tasks and guidelines for all aspects of the Theatre Studies Honours program will be distributed to students in the Honours Study Guide after enrolment.

Declaration of Originality

Please fill out the attached Declaration of Originality and submit it with your dissertation.

GOOD LUCK!